Box Office
DIGEST

VOLUME 16, NO. 8 HOLLYWOOD, CALIF., JANUARY 6, 1945

★

CURRENT PREVIEWS

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"PRACTICALLY YOURS"

"THE SUSPECT"

"BETWEEN TWO WOMEN"

"THE FIGHTING LADY"

"LAKE PLACID SERENADE"

"DANGEROUS PASSAGE"

"THE MUMMY'S CURSE"

"GENTLE ANNIE"

"UNDER WESTERN SKIES"

"THE MISSING JUROR"

The Box Office Reports:

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"Meet Me In St. Louis" Soars High

●

Freed-Minnelli Click for MGM

See Page Six

25c

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The Box Office

DIGEST "HONOR BOX"

Metro-Goldwyn-Mayer Wins With "MEET ME IN ST. LOUIS" 181%



ARTHUR FREED
Producer



VINCENTE MINNELLI
Director

THE PLAYERS:

JUDY GARLAND
Margaret O'Brien
Mary Astor
Lucille Bremer
Leon Ames
Tom Drake
Marjorie Main
Harry Davenport
June Lockhart
Henry H. Daniels, Jr.
Joan Carroll
Hugh Marlowe
Robert Sully
Chill Wills

Photography
George Folsey



JUDY GARLAND



MARGARET O'BRIEN



LUCILLE BREMER



TOM DRAKE

The Box Office
DIGEST
The Industry's
Distinctive Weekly

TIGHTEN THE BELT

An Editorial by ROBERT E. WELSH

War necessities have made an additional ten per cent cut in raw stock an item of important news to producers as we enter 1945.

Ten per cent may sound like a trifle to the layman, even to the exhibitor, and to many producers and directors.

Ten per cent? Shucks, that isn't even a close shave.

But the multiplication table applied to the amount of celluloid that grinds through Hollywood cameras and laboratories in the course of a month makes that ten per cent very important.

The industry can stand it. That is obvious. But it is our hope that many of the usual things don't happen.

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There is, for example, the group that will say, "Fine, let's do away with B pictures, with the lesser offerings."

All without appreciation of the fact that exhibitors know there is a place in their booking calculations for the comparatively unimportant attraction, intelligently made, and without recognition of the payroll contribution to Hollywood's creators made by the budget picture.

A paycheck is a paycheck — whether you are working on a super-dooper or an 18-day budgeteer. And the volume of production at modest costs made by independents, plus a share of offerings in the lower brackets by some majors, has its part in creating a very essential thing — the picture making colony that is Hollywood, and is the envy of the world.

The colony would not exist, the talent would not be readily on tap in such profusion, if we were dependent on the individualists who are satisfied to preen themselves on one picture a year.

It is the widely spread out activities of such majors as Twentieth Century, MGM, Universal, Columbia, RKO-Radio, *with the important addition* of live, energetic independents such as Monogram, PRC, that feeds the colony.

And keeps it the envy of the world.

★ ★ ★

Just imagine what a theatrical producer of two decades ago would think of the dazzling, inexhaustible well of talent that is Hollywood.

Do you want stars? Or a seasoned elderly thespian? Or an Oriental? Or a trouper trained in such schools as the Abby of Dublin, or the exacting Vienna and Berlin courses? Maybe you want an authentic Russian? Or children, with talents unique?

They are in Hollywood.

Do you want technicians and researchers who apparently know everything about everything, and if they occasionally don't, at least know where to go to find out quickly?

They are here.

And we nourish them on volume production.

★ ★ ★

However, the belt must be tightened. For this ten per cent cut and probably for others to be feared.

And it is our suggestion that a raw stock cut can properly start only at the top — where live the high and mighties who have never given a passing thought to celluloid.

Tighten up right in the scripts. And later in the shooting.

In our own production days we have sat in the projection room with director and crew, holding breath while the daily rushes were shown, watching as many as thirty-two takes of the same scene unfold, and finally hearing the director grunt, "Print Take One."

Those days should go forever.

In fact, they must go.

There is a war on.

DISTRIBUTORS' BATTING AVERAGE FOR '44

				%
1.	MGM	26	Releases	148
2.	WARNER BROS.	18	Releases	138
3.	PARAMOUNT	29	Releases	128
4.	20th CENTURY-FOX	28	Releases	125
5.	UNITED ARTISTS	13	Releases	116
6.	RKO	32	Releases	107
7.	UNIVERSAL	47	Releases	97
8.	COLUMBIA	41	Releases	90
9.	REPUBLIC	24	Releases	84
10.	MONOGRAM	26	Releases	79
11.	RPR	21	Releases	76
		305	Releases	

The Highlighter: Covers the Picture News Front in a Quick Glance

Entering the new year is just as good a time as any to pick up the pieces on some neglected chores of the old one. . . . We think, for example, that it is time someone put into print a word of praise for the year's activities of Arch Reeve and his publicity aides at the office of the Mition Picture Producers Association in connection with the industry's part in the war effort. . . . Without fanfare about themselves, Reeve and aides have done an industrial public relations job that is tops in such work. . . . Bulletins, bulletins, and more bulletins—all newsy, crisp, and welcome to the desk of any editor. . . . What the stars are doing in camps, hospitals, and overseas. . . . What all the industry is doing in War Bond drives, for the Community Chest, the March of Dimes. . . . What important figures—Army, Government, international—do and say when they come to Hollywood for contact with the picture factories. . . . All this and more, is given complete coverage by Arch Reeve, who functions somewhat in the manner of a city editor himself. . . . And so we say a belated word of recognition, and sincere tribute to a good newsman doing a good news job plus. . . . That "plus" the high regard he has gained for this industry's intelligence in public relations. . . . Incidentally, about the only time the Hays units get any mention is when some editorial writer is short of something to talk about and digs into the file for the old lines calling for action about something or other in a roundhouse way that proposes no sort of action.

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In passing there are other thoughts about the year just concluded that are worth a brief mention. . . . We are glad that through the Joe Pasternak magic the screen has rediscovered Jimmy Durante. . . . Jimmy had to go all around the hard way, New York and back, to make us realize what a tremendous entertainment asset had previously been mishandled, and finally almost neglected. . . . Glad also to recall the Bob Burns that appears in International's "Belle of the Yukon," and certain that history will again repeat itself if he continues to get the handling Bill Seiter's production offered. . . . And while speaking of our veterans, pause can be taken to record such good items of the year as Sonny Tufts, whom Mark Sandrich discovered and magnified into one of the hot marquee bets. . . . Van Johnson is another gift of 1944. . . . And there are a number of promising youthful girl players who will bloom in 1945. . . . Too many, in fact, to attempt a listing right here.

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1944 also saw the birth—and what a lusty one—of the new Bill Goetz-Leo Spitz International organization. . . . Something which this industry will always need to keep it fully alive and progressing—fresh ambitions, backed by solid experience, and with spots beyond the horizon for planning. . . . But new ventures are always fraught with danger in any part of the show world. . . . Shall a company's first offering be this, or that? . . . Will it be lucky enough to put together the clicking combination of vehicle, star and director? . . . Will it pick a theme that looks hot only to prove a dud when the release date arrives? . . . Then comes the $64,000,000 question. . . . If the company hits with its first offering, can it keep up the pace? . . . Or will there be an awful let-down? . . . The problems present in creating screen entertainment are pretty well exemplified by the years—or is it decades—through which a loosely knit conglomeration like United Artists has struggled to achieve a consistency in volume and quality. . . . And is still not quite on the beam. . . . More praise then to two gentlemen, and we mean the word, William Goetz and Leo Spitz.

★ ★ ★

Another Highlight of 1944 was Harry Brand's pre-production publicity barrage on "Wilson." . . . Pre-production and during production. . . . Lacking the cinch elements of glamour gals, music, or action thrills, Darryl Zanuck's magnificent gamble was not an automatic, and the curiosity, word-of-mouth, that resulted from the Westwood Hills outpourings, the magazine tie-ups, the many and various maneuvers, were something for the book.

★ ★ ★

Still glancing backward, with half an eye on 1945, we should record the progress made by Technicolor during the past year. . . . Both in the technical aspects of their contribution to the industry, but also in the solidity of the position in showmanship that Technicolor has achieved. . . . Even industry prophets without a crystal ball will now tell you with solemn assurance that when the war is over the screen will be practically all Technicolor. . . . Back of this feeling—which may or may not come true in the rosiest of proportions, since black and white is still something not to be shrugged off completely—there must have been fine service, ambitious research, behind Technicolor's association with the picture creators. . . . And we have hints that there are surprises for 1945.

★ ★ ★

1944 cannot pass without due recognition of the remarkable progress made by another infant, PRC, and the consistent growth in strength of the Monogram outfit. . . . For many years it has been the custom of our more supercilious writers to announce that the picture going public was ready to concentrate on a diet of supers, and the bells were ready to toll for the lowly independent. . . . Forgetting that it was as independents, state-righting, that such organizations as Warners started. . . . Forgetting that Louis B. Mayer, and more than we can mention offhand, edged into the production picture by way of franchise selling of their product. . . . Forgetting that independents must have theater customers to live, that those theaters must have ticket-buyers, and Q.E.D., the ticket-buyers for their product must be a fact and not a fancy. . . . Forgetting also the great contribution the independents have made to the encouraging of new talent in every line, technical, writing, directing and acting. . . . To get back to PRC—this unit's surgence emphasizes the greatest asset of the independent—ideas. . . . It has been on its toes, as reward came it has increased budgets, it is having a great present and will have a greater future. . . . Monogram, under Ray Johnson and Trem Carr guidance, long ago proved that. . . . And continues a living proof.

★ ★ ★

1944 should not pass by without a word of tribute to unsung heroes on that New York committee of advertising and publicity boys who have done such a great job for the War Loan Drives. . . . The tops, Charles Skouras, Bob O'Donnell, Harry Brandt, John Hertz, Jr. deserve such praise as they have received for their dynamic driving force. . . . But our thoughts go to such as Sam Shain, assistant to Spyrous Skouras, who sparked the method of industry publicity in the Fourth War Loan Drive, to Phil Berg, just finishing swamping editorial desks with Sixth War Loan blasts, to many such as Si Seadler, Glenn Alveine, and all the advertising directors who formed the effective steering committees. . . . Unsung heroes they will have to remain, because that is the way they have functioned, and The Highlighter hopes he will not be accused of slighting any by picking out the names that have been contacts. . . . It's a long time since Your Highlighter has been back on Broadway, boys, but say hello to a few of the spots for me.

Please Help Uncle Sam by Sending Us Your Zone Number.

The Box Office: MGM Tops Week--- Judy's "Meet Me In St. Louis"

OF 12 NEW RELEASES IN THE PAST TWO WEEKS, ONLY 2 RAN OVER 100%, 3 CAME THROUGH OKAY, AND 7 WERE VERY WEAK.

By NORMAN WEBB

MGM—1 Release

As 1944 draws to a close MGM has another big box office sensation with the new Judy Garland Technicolor musical, "Meet Me In St. Louis," which has opened up at a very strong 181 per cent, especially considering that some of the bookings were in the pre-Christmas season.

This delightful musical romance is laid in St. Louis in 1904—at the time of the World's Fair. Margaret O'Brien gets co-star billing with Judy, and the featured cast includes Leon Ames, Mary Astor, Joan Carroll, Harry Davenport, Marjorie Main, and Tom Drake. There are some very outstanding musical numbers, particularly The Trolley Song which has been running number one on the hit parade.

Arthur Freed, who has produced many of MGM's top musicals, produced "St. Louis," and Vincente Minnelli handled the outstanding direction.

RKO—3 Releases

RKO-RADIO Pictures have three new releases—one big special, and two average programmers.

"The Woman In the Window," the latest offering from Bill Goetz's International Pictures, is an outstanding hit—running almost 50 per cent above average box office business.

Joan Bennett and Edward G. Robinson are co-starred in this excellent mystery melodrama with Raymond Massey, Dan Duryea, and Edmund Breon heading the featured cast. Fritz Lang turned in a fine directorial job for producer Nunnally Johnson, who also wrote the screen play.

RKO's next release, "Goin' To Town," 84 per cent, is the latest in the Lum 'n' Abner series and seems to be doing fairly well. The featured cast includes Andrew Tombes, Herbert Rawlinson, Barbara Hale, and Florence Lake. Les Goodwins directed for producer Frank Melford.

RKO's third and last release, "The Falcon In Hollywood," 76 per cent, is the latest in the mystery series starring Tom Conway as the Falcon. Barbara Hale, Jean Brooks, John Abbott, Frank Jenks, and Veda Ann Borg are featured. Gordon Douglas directed for producer Maurice Geraghty.

PICTURES "GOING UP"

		Was	*Now*
30 Seconds Over Tokyo	MGM	176	184
Lost in a Harem	MGM	151	155
Together Again	COL	153	155
San Diego, I Love You!	UNIV	100	103
Dangerous Journey	FOX	76	78

12 NEW RELEASES NOT IN LAST ISSUE

		%	*We Est.*
Meet Me in St. Louis	MGM	181	175
Woman in the Window	RKO	148	140
Goin' to Town	RKO	84	80
National Barn Dance	PAR	83	85
Return of Arsene Lupin	UNIV	81	80
Destiny	UNIV	78	80
She's a Sweetheart	COL	76	75
Falcon in Hollywood	RKO	76	75
Hi, Beautiful	UNIV	76	75
Twilight on the Prairie	UNIV	76	75
Shadow of Suspicion	MONO	76	75
Unwritten Code	COL	75	75

UNIVERSAL—4 Releases

Universal Studios have four new releases, all programmers that will help balance a double bill in a nice fashion.

"Return of Arsene Lupin," 81 per cent, is a program melodrama co-starring Ella Raines and J. Carrol Naish. Featured players include Charles Korvin, Gale Sondergaard, and Miles Mander. Ford Beebe produced and directed.

Universal's second release, "Destiny," 78 per cent, is a fine programmer about the regeneration of an ex-convict and a blind girl. Alan Curtis and Gloria Jean are co-starred with Vivian Austin, Minna Gombell, and Frank Craven featured. Reginald Lee Borg directed for producer Roy Neill.

"Hi, Beautiful," 76 per cent. Universal's third release, is just a fair romantic comedy co-starring Martha O'Driscoll and Noah Beery, Jr. Hattie McDaniel, Walter Catlett, and Florence Lake head the featured cast. Les Goodwins directed for producer Dick Hyland.

Universal's fourth and last release "Twilight on the Prairie," 76 per cent, is a musical Western with some fairly good musical numbers by Connie Haines and Jack Teagarden and his orchestra. Leon Errol is co-starred with Johnny Downs and Vivian Austin, with Eddie Quillan featured. Jean Yarbrough directed for producer Warren Wilson.

PARAMOUNT—1 Release

Paramount's only new release is the much heralded "National Barn Dance," 85 per cent—one of those pictures that was supposed to be a sleeper—but, according to box office figures, is really only a programmer that will get by on the lower half of double bills, except in small towns, etc., where hillbilly entertainment is more popular.

The featured cast includes Robert Benchley, Charles Quigley, Jean Heather, and Mabel Paige. The radio entertainers include Lulu Belle and Scotty, the Hoosier Hot Shots, Joe Kelly, etc. Hugh Bennett directed and no producer credit is given.

COLUMBIA—2 Releases

Columbia Studios have two just so-so programmers, okay for double billing. "She's a Sweetheart," 76 per cent, is a little musical with Larry Parks and Jane Frazee co-starred and Jane Darwell and Jimmy Lloyd featured. Del Lord directed for producer Ted Richmond.

"The Unwritten Code," 75 per cent, is another anti-Nazi program melodrama. Tom Neill and Ann Savage are co-starred. Herman Rotsten directed for producer Sam White.

MONOGRAM—1 Release

Monogram's only new entry is "Shadow of Suspicion," 76 per cent, a fairly entertaining crook melodrama. Marjorie Weaver and Peter Cookson are co-starred with Tim Ryan and Pierre Watkins featured. Bill Beaudine directed for producer A. W. Hackel.

It's Always Bargain Day with War Bonds

PICTURES "GOING DOWN"

		Was	*Now*
Since You Went Away	UA	238	234
Frenchman's Creek	PAR	195	178
Kismet	MGM	172	163
And Now Tomorrow	PAR	168	162
Marriage Is a Private Affair	MGM	143	140
The Conspirators	WAR	138	135
Very Thought of You	WAR	138	135
The Great Moment	PAR	107	101
Music in Manhattan	RKO	100	96
Reckless Age	UNIV	83	81

"Practically Yours' . . Colbert-MacMurray Fun

PARAMOUNT)

The Digest's Box Office Estimate:
150%

Associate producer .....Harry Tugend
Director .....Mitchell Leisen
Stars.....Claudette Colbert, Fred MacMurray
Features: Gil Lamb, Cecil Kellaway, Robert Benchley, Jane Frazee, Mikhail Rasumny.
Support: Isabel Randolph, Rosemary DeCamp, Tom Powers, Arthur Loft.
Photography .....Charles Lang, Jr.
Time .....129 minutes

"Practically Yours" is the light, frothy type of entertainment finding so much favor these days. In fact, it is so light as to be almost called slender, but that need not necessarily be a slighting remark when we are speaking of farce playing by such top farceurs as Claudette Colbert and Fred MacMurray, with support from such able troupers as Cecil Kellaway, Gil Lamb, and Isabell Randolph.

After such weightier efforts as his "Frenchman's Creek" the picture seems to have been something of a bus-man's holiday for Director Mitchell Leisen. He keeps his proceedings bubbling, gets the best out of each succeeding situation, and maintains as much pace and suspense as the thin script allowed.

The basic thought is a novel one. Opening on a supposed note of tragedy when flyer Fred MacMurray is thought lost in a dive attack on the Japs, it switches to comedy when MacMurray turns up alive, only to find that in addition to being a great hometown hero he is also engaged to marry Cauldette Colbert, former fellow office employee whom he scarcely knew in the past.

Farce development is attained by the efforts of all and sundry, in partciular Kellaway and wife, Miss Randolph, to get the pair to marry, and the desire on the part of MacMurray not to let "his public" down by destroying their romantic dream. The opportunities are plentiful for the "boy antagonizes girl" development, and Leisen and the players take full advantage of them.

Mikhail Rasumny and Rosemary DeCamp are high spots in the support with worthy, but brief bits from the balance of the names listed above.

Exhibitor's Booking Suggestion: Pleasant light fun, with top values in the marquee names. . . . Previewed Dec. 14th.

***WHAT THE OTHER FELLOWS SAID*:**

REPORTER: "Easy to sell entertainment because of its names and joyously consumed because of its performance."

VARIETY: "In their final team appearance for Paramount Colbert and MacMurray provide a vast deal of entertainment.

Current Previews

		%
PRACTICALLY YOURS	PARA	150
THE SUSPECT	UNIV	115
BETWEEN TWO WOMEN	MGM	100
THE FIGHTING LADY	20TH-FOX	100
LAKE PLACID SERENADE	REPUB	90
THE MUMMY'S CURSE	UNIV	85
GENTLE ANNIE	MGM	85
DANGEROUS PASSAGE	PARA	80
UNDER WESTERN SKIES	UNIV	80
THE MISSING JUROR	COL	75

"The Mummy's Curse" . . One of Those Things

(UNIVERSAL)

The Digest's Box Office Estimate:
85%

Associate producer .....Oliver Drake
Director .....Leslie Goodwins
The Players: Lon Chaney, Peter Coe, Virginia Christine, Kay Harding, Dennis Moore, Martin Kosleck, Kurt Katch, Addison Richards, Holmes Herbert, Charles Stevens, William Farnum, Napoleon Simpson.
Photography .....Virgil Miller
Time .....60 minutes

Once again, your reviewer must confess that he has no right to cover pictures of this sort. Neither has anyone else who pounds a typewriter.

There is a market for these thrillers, and many exhibitors know where to find it. Universal found it very early, and remains the tops in the field. But that market is among the cash customers, and reviewers do not pay for their tickets.

This one has Lon Chaney an unrecognizable Egyptian mummy, brought back to life after some three thousand years. He doesn't like the idea, and becomes a rather mean person, with very sinister purposes. Somewhere in the action there is the princess whom he knew some three or four years ago, no, we mean three thousand years ago.

Director Goodwins and the scripters have just aimed at going from here to there, and they achieve their purpose.

Exhibitor's Booking Suggestion: Okay, and even good, for the houses that are selling fantastics. . . Previewed Dec. 19.

***WHAT THE OTHER FELLOWS SAID*:**

REPORTER: "The leading man seems to understand and believe this."

VARIETY: "Standard entry for the Mummy series and will satisfy the customers."

"Under Western Skies" . . Just Makes the Grade

(UNIVERSAL)

The Digest's Box Office Estimate:
80%

Producer .....Warren Wilson
Director .....Jean Yarbrough
The Players: Martha O'Driscoll, Noah Berry, Jr., Leo Carrillo, Leon Errol, Irving Bacon, Ian Keith, Jennifer Holt, Edna May Wonacutt, Earle Hodgins, Shaw and Lee, Dorothy Grainger, Jack Rice.
Photography .....Charles Van Enger

Distinctly in the pot-boiler class, "Under Western Stars" will serve its purpose as filler fodder because of a personable cast, direction by Jean Yarbrough that digs into the gag bag, and must have brought him back to memories of Hal Roach days, and all this despite a script well below par even for these Universal budgeteers.

Story premise is the not entirely new one of stranding a show troupe in some outlandish place and then letting the songs and the performers carry on for the allotted footage. This time the premise is interwoven with some pure horse opry stuff, even to the gun battle.

It is Leon Errol's troupe that is stranded. Martha O'Driscoll is his daughter. Noah Beery, Jr. is a schoolteacher for whom she falls and who becomes the hero of the heroics. Leo Carrillo is the bad man going good.

The well chosen cast helps a lot to keep proceedings on a fairly entertaining level, and Miss O'Driscoll's songs do their share.

Exhibitor's Booking Suggestion: Just filler. . . . Previewed Dec. 28th.

***WHAT THE OTHER FELLOWS SAID*:**

REPORTER: "Offers a fair amount of entertainment."

VARIETY: "At best it's a filler for the duals."

"The Suspect" . . . Quality Mystery Yarn

(UNIVERSAL)

The Digest's Box Office Estimate:

115%

Producer ..... **Islin Auster**
Director ..... **Robert Siodmak**
The Players: Charles Laughton, Ella Raines, Dean Harens, Stanley C. Ridges, Henry Daniell. Rosalind Ivan, Molly Lamont, Raymond Severn, Eve Amber, Maude Eburne, Clifford Brooke.
Photography ..... **Paul Ivano**
Time ..... **85 minutes**

Recent months have shown that there is current box office money in pictures of the type exemplified by "The Suspect." For quick identification we might say, pictures of the "Alfred Hitchcock type"—suspenseful to a high degree, intelligent in characterization and writing.

"The Suspect" meets all the requirements of the group. It provides Charles Laughton with a made-to-order role, and under Robert Siodmak's incisive direction Laughton and a top scale supporting cast make it a tense, and frequently breath-taking, evening of entertainment.

We hope the premise will not excite henpecked husbands to dire thoughts. Laughton is seen as the normal, kindly husband of a wife who is a shrew, to put it mildly. In Laughton's mind, and almost in that of the audience, it seems perfectly natural that he eventually kills her. Later there is another murder that appears just as normal, or at least inevitable, that of a blackmailer.

The suspense is achieved by the fact that Scotland Yard is on the job—and both spectators and audience are on continuous tension as they bear down on "the suspect." Bertram Millhauser's script is aces in making the most of every possible opportunity in this situation—Laughton with his fears, the law weaving its mysterious, but methodical ways.

It is a top performance for Laughton, and advances the career of Ella Rains, seen as the girl from whom Laughton seeks companionship in his loneliness after the disruption of his family. Stanley C. Ridges, as the Scotland Yard man, makes the most of a fine opportunity. Supporting roles provide many sharply-cut characterizations that are in able hands, with Henry Daniell and Rosalind Ivan standing out.

Robert Siodmak has directed with craftsmanship plus those unexpected touches that make the utmost of this type of screen fare. He can join with producer Islin Auster to accept congratulations on a top offering.

Exhibitor's Booking Suggestion: Quality attraction in the mystery field. . . Previewed Dec. 21.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Sound, fascinating story which has been given brilliant screen interpretation."

VARIETY: "Suspenseful screen tale of a murderer, strongly dramatic and painted with broad showmanship strokes."

"The Missing Juror" . . Packs Excitement

(COLUMBIA)

The Digest's Box Office Estimate:

75%

Producer ..... **Wallace MacDonald**
Director ..... **Oscar Boetticher, Jr.**
The Players: Jim Bannon, Janis Carter, George Macready, Jean Stevens, Joseph Crehan, Carole Mathews, Cliff Clark, Edmund Cobb, Mike Mazurki, George Lloyd.
Photography ..... **L. W. O'Connell**
Time ..... **65 minutes**

They kill 'em off right and left in this package of murder mystery entertainment from Columbia, but they do it in very workmanlike manner to wrap up a bundle of satisfactory program fare.

The reason for the promiscuous killing is that the meanie has set out to erase all the members of a jury which had convicted him of murder. He was innocent of the original crime. Considered insane, he escaped the death penalty, and eventually gained release. Then he sets out on his job.

His nemesis is Jim Bannon, as a newspaper reporter. The killer is clever, and Bannon's job is a tough one for quite some celluloid footage, but he manages to stop the killings before the entire jury has passed to Forest Lawn.

It is a hectic thriller that sometimes reaches pretty wildly for its plot mechanics, but on the whole a good entry in its class and a satisfactory credit for the lists of producer Wallace MacDonald and director Oscar Boetticher, Jr. It is the first directorial assignment for Boetticher, and he serves notice that he has something on the ball.

Bannon, in the key role as the reporter, registers effectively and is worth watching for the future. Support is excellent, with Janis Carter doing a nice job of carrying the romantic interest.

Exhibitor's Booking Suggestion: Safe program mystery booking. . . Previewed Dec. 22.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "A top drawer example of the entertainment which capable creators can inject into a program picture."

VARIETY: "A tight little melodrama that will do a good job of pleasing in the secondary position."

"Gentle Annie" . . . . Has Its Values

(MGM)

The Digest's Box Office Estimate:

85%

Producer ..... **Robert Sisk**
Director ..... **Andrew Marton**
The Players: James Craig, Donna Reed, Marjorie Main, Henry Morgan, Paul Langton, Barton MacLane, John Philliber, Morris Ankrum, Noah Beery, Sr., Frank Darien, Robert E. O'Connor.
Photography ..... **Charles Salerno, Jr.**
Time ..... **81 minutes**

"Gentle Annie" is a mild offering in the current scramble for box office money. Produced by Bob Sisk up to the quality MGM standard, it will not disappoint those who see it, and many may find it a heart-warming evening's entertainment.

Marjorie Main is seen as the lady of the title role. She is an Oklahoma mother of the lawless days, with two sons, Henry Morgan and Paul Langton. She yearns for luxuries of the frontier sort, and for the Missouri home she had left as the widow of a Confederate guerrilla. The desire of her sons to meet her every request leads them into lawlessness—which can be condoned because they only steal from Yankees.

That's the background into which two strange characters drop—Donna Reed, former saloon waitress, and James Craig, apparently a hobo kicked off a train. Spectators can readily guess that Craig is a detective seeking the perpetrators of a certain train robbery, but that is nothing against the author or director, it is the element that makes the situation.

The picture moves leisurely for most of the route, but builds to a smashing gun fight climax. Miss Main gives trouper shading to the key role, with James Craig continuing to impress as to his future potentialities. Miss Reed's performance is appealing, and the two sons are well portrayed by Henry Morgan and Paul Langton. Support has been well chosen, top moments going to Barton MacLane and the late John Philliber.

Direction by Andrew Marton is adequate to the type of material, making his characters humanly interesting and going to town when his action moment arrives.

Exhibitor's Booking Suggestion: Standard budget entry with many fine angles of audience appeal. . . Previewed Dec. 19.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Completely winning in its warm humanness."

VARIETY: "Has considerable character appeal and some spectacular action encounters which will assure it favorable reception in the secondary runs."

F.l.a.s.h.e.s • KEEPING UP WITH THE STUDIOS

20th-Fox ☆ ☆ ☆

★★★ Harry Brand really staged a pre-war premiere for "Winged Victory" despite the many handicaps of war conditions. A host of top Army brass hats present, a thousand grandstand seats swamped, regular premiere lights augmented by anti-aircraft searchlights, a concert in the forecourt of the Chinese Theater by the Sixth Ferrying Command, and about every Hollywood personality who could beg, borrow, or steal a ducat.

★★★ George Jessel, lining up for his "Dolly Sisters" production, has found the kid players who will portray Betty Grable and June Haver as youngsters. The lucky tykes are unknowns Evon Thomas and Donna Jo Gribble.

★★★ Darryl Zanuck has lifted the option on Phil Silvers, with his next comedy assignment being in "Two-Faced Quilligan."

★★★ The studio has received word that Alma Kaye, 19-year old making her stage debut in New York last week, has already been given a 20th Century tag for screen work.

★★★ John Stahl has made screen tests of an author — it is Kathleen Winsor, who wrote "Forever Amber" which the veteran will direct for 20th.

★★★ Maureen O'Hara and Dick Haymes will carry the top assignments in "Kitten On the Keys," which will also feature Harry James and his band. George Jessel will produce.

★★★ The new year saw three pictures starting, two of them set for Technicolor. The trio are:

★★★ "State Fair," a William Perlberg production directed by Walter Lang, with Jeanne Crain, Vivian Blaine, Dana Andrews, and Dick Haymes, plus the aura of Technicolior.

★★★ "The Dolly Sisters," with Irving Cummings directing, and as already mentioned, a George Jessel production with Betty Grable and June Haver in the title roles. John Payne handles the top male assignment.

★★★ "Caribbean Mystery," a William Girard unit which gives Robert Webb his first directorial assignment after a half score years as Henry King's assistant. James Dunne and Jackie Paley will handle the top roles.

International ☆ ☆ ☆

★★★ From Chicago the studio receives word that "Woman In the Window," Fritz Lang's production for International, has been selected as the best murder mystery picture of 1944 by "Police Files," an important semi-official publication of law enforcement officers.

★★★ Bill Goetz bought an entire ice rink to prepare for Sonja Henie's "Countess of Monte Cristo." The equipment was located in Knoxville, Tennessee, and was the property of the Tennessee Valley Authority. Price was $125,000 and transportation and installation at the Sam Goldwyn studios are expected to have it in operation by early February, in time for Sonja to begin rehearsals.

★★★ Walter Thompson, executive assistant to chieftain Goetz, has been named associate producer on the Henie opus. Incidentally, the picture will be in Technicolor.

★★★ Leo Spitz took needed time out for a week's vacation at Phoenix, and is now back on the job for huddles on distribution matters concerning "Along Came Jones," "Tomorrow Is Forever," and "Countess of Monte Cristo."

★★★ Arthur Lange has been conducting an orchestra of 60 pieces in scoring sessions for Sonja Henie's "It's A Pleasure." Theme song is a number by Walter Donaldson and John Leslie, "Romance."

★★★ Reports are hot on the premiere showings of William Seiter's "Belle of the Yukon" at the Brandeis in Omaha and the Golden Gate in San Francisco.

RKO-Radio ☆ ☆ ☆

★★★ Gene Krupa is at the studio for conferences regarding "George White's Scandals" in which he and his band will be featured.

★★★ Word has been received at the studio that David Hempstead's "None But the Lonely Heart," starring Cary Grant, is getting holdovers in such key spots as Philadelphia, Milwaukee, Oakland, Oklahoma City, Pittsburgh, Bridgeport, New Haven—and returns still coming in.

★★★ Director Lewis Allen is on the lot preparing for "Those Endearing Young Charms" which will co-star Laraine Day and Robert Young. Bert Granet will supervise "Charms" under Sid Rogell supervision. Allen has just completed "The Unseen" for Paramount.

★★★ Barret McCormick, advertising and publicity chieftain for RKO-Radio, is in town for conferences with Charles Koerner and Perry Lieber. An important promotional campaign is being planned for "Murder, My Sweet," highlighted by a number of key city personal appearances by Dick Powell.

Republic ☆ ☆ ☆

★★★ Republic is going all out—Allen Wilson, vice-president after confernces with Herbert Yates announcing that the studio's minimum budget for 1945 production calls for a $20,000,000 outlay, largest in the company's ten-year history.



★★★ An additional $2,000,000 has been set aside for new building construction as soon as materials are available.

★★★ Republic pictures in the cutting room currently include Earl Carroll's "Vanities," "Utah," and "Hitchhike to Happiness."

★★★ "Tugboat Annie's Son" also goes on that list soon, producer James S. Burkett having wound up shooting just before the New Year.

★★★ Armand Schaefer got the good news of a $100,000 face-lifting for "New Faces," after the producer turned in his script to the front office. Jimmie Lydon is returning to Republic for one picture, carrying out a commitment made some two years ago.

★★★ Director Frank McDonald is under way on "Bells of Rosarita," the Roy Rogers special which will have almost every famous film cowboy working as a guest star.

P-R-C ☆ ☆ ☆

★★★ Martin Mooney has been upped to the position of production supervisor, with ten pictures to guide, in addition to his own

(*Continued on Page* 13)

F-L-A-S-H-E-S . . .

(*Continued from Page 8*)

productions. Action by Leon Fromkess came after looking at first cut of Mooney's "Crime, Inc.," on which he was not only producer but also author of the sensational newspaper expose which inspired the picture's story.

★★★ "Enchanted Forest," soon to start rolling, calls for the biggest interior set ever used at PRC studios. Two sound stages merge to reproduce the Redwood forest background.

★★★ Lew Landers is director on "Enchanted Forest," with Jack Schwartz producing and Lou Brock as his associate. It will be in Cinecolor.

★★★ The studio received word from Leo McCarthy, general sales manager, that four top midwest circuits have closed for the entire 1944-45 program, the list including Balaban and Katz Great States, Illinois and Indiana, Schoenstadt and Sons, and Van Nomikas. Addition shows that the quartette totals 160 houses.



Universal ☆ ☆ ☆

★★★ Universal has purchased rights to "The Third Eye," and assigned the novel to producer Joan Harrison, who has "Uncle Harry" next on her schedule, the latter being from a play which had a year's run on Broadway.

★★★ Frank Strayer has been assigned the directing chores on "Have A Heart," which will feature Allan Jones and Bonita Granville, with Phil Cahn producing.

★★★ Consistent upping grosses on the Sherlock Holmes series under the producer-director guidance of Roy William Neill has resulted in decision to up the production budget for future numbers. Next on the schedule is "Invitation to Death."

★★★ January sees six pictures in the works at the studio, two winding up and four getting under way. The new ones include, Abbott and Costello in "The Naughty Nineties," Edmund Hartman producing; Deanna Durbin's "Lady On A Train," Felix Jackson producing and Charles David directing; "Have A Heart," Frank Strayer directing, and "Invitation to Death."

M-G-M ☆ ☆ ☆

★★★ Joe Pasternak enthused over reports from New York on "Music for Millions," where it closed a first week with a $75,000 take.

★★★ Quite a celebration welcoming Louis B. Mayer back to the studio. Other front office news included conferences between Mayer, Ben Goetz, and the newly-arrived Sir Alexander Korda, chieftain of Leo's British production.

★★★ Al Shenberg has been promoted to the post of production assistant to M. J. Siegel, after many successful years in the production department.

★★★ Pete Smith is working up a Technicolor short telling the favorite cooking recipes of Hollywood stars with the tricky title of "Batter Up." Get it? No, it has nothing to do with baseball.

★★★ Eddie Mannix spent a week in the hospital after a pluerisy attack, but is expected back at the studio this week. Dr. Myron Prinzmetal handled the patient whose condition was complicated by excessive application of home light treatment. Eddie should be old enough in the picture business to handle lights.

Columbia ☆ ☆ ☆

★★★ Del Lord has been assigned to direction of "Gertie From Bizerte," which Ted Richmond will produce, with Feb. 12th set for the starting date.

★★★ Columbia has just paid a top price for screen rights to "Tomorrow Will Sing," novel to be published next month, and bought from the galley proofs. Tells of an American aviator, of Italian backgrounding, stationed in a section of Italy where family connections are many.

★★★ Another recent story purchase was an original, by F. Hugh Herbert, "When I Came Back," tale of a young marine returning home and the troubles he meets adjusting himself.

★★★ Director William Wright and the front office came to an amicable agreement when the megaphonist asked for a release on his two-year contract.

★★★ Judy Canova's next will be tagged "Hayfoot, Strawfoot."

Paramount ☆ ☆ ☆

★★★ Henry Ginsberg, studio tops, starts the New Year with new energy gained by a week's vacation at Phodenix, Arizona, first breathing spell the executive has had in a long time.

★★★ Frank Freeman is in New York for conference with Barney Balaban.

★★★ David Rose, Paramount's managing director in Great Britain, is a studio visitor for conferences, along with S. E. Pierpont, Brazil representative.

★★★ Ralph Ravenscrot has taken over the desk as West Coast publicity representative for short subjects and the Paramount News. He formerly worked from the local Paramount exchange.

★★★ John Berry is shooting on "Too Good To Be True," which Harry Tugend is producing after having also written the screenplay. The picture co-stars Betty Hutton and Sonny Tufts.

★★★ Mitchell Leisen is under way on "Masquerade in Mexico" on which Karl Tunberg is holding the producer reins.

★★★ Other January entries for the stages include "The Well Groomed Bride," starring Ray Milland and Olivia DeHaviland; "Our Hearts Were Growing Up," starring Brian Donlevy, Gail Russell, and Diana Lynn.

★★★ Paul Jones has wound up "The Virginian," and expects a mid-January start for "Good Intentions."

★★★ Bing Crosby's "Going My Way" won a whole bouquet of awards from the New York newspaper critics in their Annual poll. First the picture, then Leo McCarey's direction, and then Barry Fitzgerald's acting.

Monogram ☆ ☆ ☆

★★★ The company has five releases going out to the marquees for January. List is: "The Navajo Trail," "Army Wives," "Adventures of Kitty O'Day," "They Shall Have Faith,' and "The Jade Mask.'

★★★ Sam Katzman and Jack Dietz are getting under way on "Three To Get Ready" as next in their series featuring Billy Gilbert, Shemp Howard, and Maxie Rosenbloom.

Here & There ☆ ☆ ☆

★★★ The New Year saw Alex Evelove, western publicity director for Warners, completing his sixteenth year with that organization. Publicist started with the music publishing unit and transferred to Charles Einfeld's staff in 1936.

★★★ Annual Academy Award presentations have been announced for March 15th, at the Chinese Theater.

(*Continued on Page 19*)

TWENTIETH CENTURY-FOX IN ASSOCIATION WITH THE U. S. ARMY AIR FORCES

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THE HONOR BOX WINNER

ARTHUR FREED, *Producer*

" Meet Me in St. Louis "

A METRO-GOLDWYN-MAYER PICTURE

THE HONOR BOX WINNER

VINCENTE MINNELLI, *Directed*

" Meet Me in St. Louis "

A METRO-GOLDWYN-MAYER PICTURE

THE HONOR BOX WINNER



JUDY GARLAND

" Meet Me in St. Louis "

A METRO-GOLDWYN-MAYER PICTURE

All Features Released in 1944

A
OVER $500,000

Going My Way	PAR	264
Wilson	FOX	240
Song of Bernadette	FOX	237
Since You Went Away	UA	234
Lady In the Dark	PAR	221
Mrs. Parkington	MGM	202
Dr. Wassell	PAR	198
Gaslight	MGM	188
The Princess and the Pirate	RKO	185
30 Seconds Over Tokyo	MGM	184
Arsenic and Old Lace	WAR	182
Mr. Skeffington	WAR	182
White Cliffs of Dover	MGM	182
Meet Me In St. Louis	MGM	181
Dragon Seed	MGM	181
Cover Girl	COL	181
Frenchman's Creek	PAR	178
Pin Up Girl	FOX	172
Christmas Holiday	UNIV	170
Casanova Brown	RKO	167
Miracle of Morgan's Creek	PAR	166
Up In Arms	RKO	164
Buffalo Bill	FOX	164
Kismet	MGM	163
Janie	WAR	163
Tender Comrade	RKO	163
And Now Tomorrow	PAR	162
Passage to Marseilles	WAR	162
The Desert Song	WAR	162
The Fighting Seabees	REP	160
Ali Baba and the Forty Thieves	UNIV	158
Shine On Harvest Moon	WAR	158
Two Girls and A Sailor	MGM	158
Laura	FOX	157
Bathing Beauty	MGM	157
Greenwich Village	FOX	156
None But the Lonely Heart	RKO	155
Together Again	COL	155
Lost In A Harem	MGM	155
Irish Eyes Are Smiling	FOX	155
The Purple Heart	FOX	154
Home In Indiana	FOX	154
The Seventh Cross	MGM	152
Standing Room Only	PAR	151
Woman In the Window	RKO	148
Follow the Boys	UNIV	148
Double Indemnity	PAR	147
Gung Ho!	UNIV	147
Step Lively	RKO	146
Dough Girls	WAR	145
Wing and A Prayer	FOX	144
Marine Raiders	RKO	144
The Impatient Years	COL	143
See Here, Private Hargrove	MGM	143
Four Jills In a Jeep	FOX	142
The Lodger	FOX	142
Marriage Is A Private Affair	MGM	140
Jane Eyre	FOX	140
In Our Time	WAR	138
Rainbow Island	PAR	137
The Sullivans	FOX	137
Song of Russia	MGM	137
I Love A Soldier	PAR	137
The Conspirators	WAR	136
And the Angels Sing	PAR	136
The Eve of St. Mark	FOX	136
The Heavenly Body	MGM	136
Cobra Woman	UNIV	133
Show Business	RKO	135
The Uninvited	PAR	133
An American Romance	MGM	132
Andy Hardy's Blonde Trouble	MGM	132
Mr. Winkle Goes to War	COL	131

B
FROM $200,000 TO $500,000

In Society	UNIV	162
None Shall Escape	COL	137
Very Thought of You	WAR	135
Hearts Are Young and Gay	PAR	135
Bride By Mistake	RKO	133
The Lost Angel	MGM	133
Tall In the Saddle	RKO	131
Summer Storm	UA	131
Chip Off the Old Block	UNIV	126
Mazie Goes to Reno	MGM	121
This Is the Life	UNIV	121
Up In Mabel's Room	UA	119
It Happened Tomorrow	UA	117
Abroad With Two Yanks	UA	116
Make Your Own Bed	WAR	115
The Master Race	RKO	114
The Hairy Ape	UA	114
Bridge of San Luis Rey	UA	112
Brazil	REP	111
Phantom Lady	UNIV	111
Invisible Man's Revenge	UNIV	107
Rationing	MGM	107
In the Meantime Darling	FOX	104
Roger Touhy, Gangster	FOX	104
Her Primitive Man	UNIV	104
Secret Command	COL	104
San Diego, I Love You	UNIV	103
Atlantic City	REP	103
Address Unknown	COL	103
Curse of the Cat People	RKO	103
Days of Glory	RKO	102
Ghost Catchers	UNIV	102
Action In Arabia	RKO	101
Tarzan's Desert Mystery	RKO	101
Carolina Blues	COL	98
Song of the Open Road	UA	98
The Imposter	UNIV	98
Youth Runs Wild	RKO	98
Music In Manhattan	RKO	96
Swing Fever	MGM	96
Kansas City Kitty	COL	95
Heavenly Days	RKO	93
Address Unknown	COL	91
Nine Girls	COL	91
Three Men In White	MGM	90
Woman of the Town	UA	90
Lady Let's Dance	MONO	90
8abes On Swing Street	UNIV	88
Mummy's Ghost	UNIV	88
Jungle Woman	UNIV	88
Man From Frisco	REP	87
Hey Rookie	COL	87
Three Russian Girls	UA	87
Jam Session	COL	84
National Barn Dance	PAR	83
The Yellow Canary	RKO	83
Enemy of Women	MONO	82
Mlle. Fifi	RKO	82
Pardon My Rhythm	UNIV	82
Voice in the Wind	UA	82
Return of Arsene Lupin	UNIV	81
Girl in the Case	COL	80
Slightly Terrific	UNIV	80
The Scarlet Claw	UNIV	80
Destiny	UNIV	78

C
FROM $100,000 TO $200,000

Lady and the Monster	REP	94
Dead Men's Eyes	UNIV	92
Cry of the Werewolf	COL	92
Return of the Vampire	COL	91
Soul of A Monster	COL	87
Calling Dr. Death	UNIV	86
The Spider Woman	UNIV	86
Alaska	MONO	85
Take It Big	PAR	85
Goin' to Town	RKO	84
Dixie Jamboree	PRC	84
The Navy Way	PAR	81
The Reckless Age	UNIV	83
Faces in the Fog	REP	83
Murder in the Blue Room	UNIV	82
The Singing Sheriff	UNIV	82
Crime By Night	WAR	82
Wave, Wac and a Marine	MONO	82
Escape to Danger	RKO	82
Casanova In Burlesque	REP	82
Uncensored	FOX	82
Coastal Command	RKO	82
Rosie the Riveter	REP	82
Pearl of Death	UNIV	81
The Big Noise	FOX	81
They Live In Fear	COL	81
Ever Since Venus	COL	81
Find the Blackmailer	WAR	81
Storm Over Lisbon	REP	81
Goodnight Sweetheart	REP	81
U-Boat Prisoner	COL	81
The Whistler	COL	81
My Best Gal	REP	81
Klondike Kate	COL	81
Cowboy Canteen	COL	81
Beautiful But Broke	COL	81
Seven Days Ashore	RKO	80
Shadows In the Night	COL	80
Girl Who Dared	REP	80
Port of 40 Thieves	REP	80
Minstrel Man	PRC	80
Weekend Pass	UNIV	80
When Strangers Marry	MONO	80
Moonlight and Cactus	UNIV	79
Moon Over Las Vegas	UNIV	79
Louisiana Hayride	COL	78
So's Your Uncle	UNIV	78
Hat Check Honey	UNIV	78
Swing Out the Blues	COL	79
Trocadero	REP	78
[illegible] Mystery	FOX	78
Strange Affair	COL	77
Mark of the Whistler	COL	77
That's My Baby	REP	77
Stars On Parade	COL	77
Candlelight In Algeria	FOX	77
South of Dixie	UNIV	77
Allergic to Love	UNIV	77
Passport to Destiny	RKO	77
Twilight On the Prairie	UNIV	76
She's A Sweetheart	COL	76
Falcon In Hollywood	RKO	76
Hi, Beautiful	UNIV	76
Strangers In the Night	REP	76
One Mysterious Night	COL	76
The Racket Man	COL	76
Falcon In Mexico	RKO	76
Underground Guerrillas	COL	76
Gildersleeve's Ghost	RKO	76
Aldrich's Little Secret	PAR	76
Two Man Submarine	COL	76
She's A Soldier Too	COL	75
Racket Man	COL	75
Week End Pass	UNIV	75
You Can't Ration Love	PAR	75
A Night of Adventure	RKO	73
Ghost That Walks Alone	COL	75

D
BELOW $100,000

Are Those Our Parents?	MONO	93
Johnny Doesn't Live Here	MONO	85
Delinquent Daughters	PRC	83
One Body Too Many	PAR	82
Oh, What A Night	MONO	81
Lady In The Death House	PRC	81
Timber Queen	PAR	81
The Voodoo Man	MONO	81
Gambler's Choice	PAR	81
The Chinese Cat	MONO	80
Dark Mountain	PAR	80
Dangerous Journey	FOX	78
End of The Road	REP	78
Leave It to the Irish	MONO	78
Men On Her Mind	PRC	78
Machine Gun Mama	PRC	77
Return of the Ape Man	MONO	77
My Buddy	REP	77
Black Magic	MONO	77
Three Little Sisters	REP	77
Call of the South Seas	REP	77
Hot Rhythm	MONO	77
The Million Dollar Kid	MONO	77
Shadow of Suspicion	MONO	76
Bowery Champs	MONO	76
The Mad Monster	PRC	76
The Great Mike	PRC	76
Miss Bobby Socks	COL	76
I'm From Arkansas	PRC	76
Sing Neighbor Sing	REP	76
Block Busters	MONO	76
The Contender	PRC	76
Secrets of Scotland Yard	REP	76
Waterfront	PRC	76
Call of the Jungle	MONO	76
The Monster Maker	PRC	76
Sweethearts of the U.S.A.	MONO	76
Girl From Monterey	PRC	76
Career Girl	PRC	76
Nabonga	PRC	76
Chan In the Secret Service	MONO	76
Sing A Jingle	UNIV	76
Moonlight In Vermont	UNIV	76
Sailor's Holiday	COL	76
Detective Kitty O'Day	MONO	76
Unwritten Code	COL	75
Three of A Kind	MONO	75
Mr. Muggs Steps Out	MONO	75
Swingtime Johnny	UNIV	75
Hi, Good Lookin'	UNIV	75
Weird Woman	UNIV	75
Swing Hostess	PRC	74
Silent Partner	REP	74
The Underdog	PRC	74
Follow the Leader	MONO	74
What A Man!	MONO	74
Seven Doors to Death	PRC	73
Shake Hands With Murder	PRC	73
Henry Aldrich, Boy Scout	PAR	73
Falcon Out West	RKO	73
Lady In the Death House	PRC	73
Men of the Sea	PRC	71

emboree	REP	73
My Pal Wolfe	RKO	72

Between Two Worlds	WAR	131
The Merry Monahans	UNIV	131
Broadway Rhythm	MGM	130
Lifeboat	FOX	128
Something For the Boys	FOX	127
Once Upon A Time	COL	126
Mask of Dimitrios	WAR	126
Meet the People	MGM	126
Canterville Ghost	MGM	125
Bowery to Broadway	UNIV	124
Mark Twain	WAR	123
Gypsy Wildcat	UNIV	122
'Till We Meet Again	PAR	122
Uncertain Glory	WAR	122
Barbary Coast Gent	MGM	121
Hail the Conquering Hero	PAR	121
The Climax	UNIV	120
Sensations of 1945	UA	117
The Hitler Gang	PAR	111
Tampico	FOX	108
Take It or Leave It	FOX	107
Ladies Courageous	UNIV	107
Hour Before the Dawn	PAR	104
Sweet and Lowdown	FOX	102
The Great Moment	PAR	101
Knickerbocker Holiday	UA	94

"Dangerous Passage"

(PINE-THOMAS-PARAMOUNT)

***The Digest's Box Office Estimate*:**
80%

Producers....William Pine and William Thomas
Director.....William Berke
The Players: Robert Lowery, Phyllis Brooks, Charles Arnt, Jack LaRue, Victor Kilian, William Edmunds, Alec Craig, John Eldredge.
Photography .....Fred Jackman, Jr.
Time .....61 minutes

Pine and Thomas continue to roam the world in search of places where he-men are heroes, and gals are sweeties to be won through conflict and storm. This time these masters of the meller which has such a wide market put their hero aboard a freighter headed from Honduras to Galveston, with an inherited fortune in sight, and gosh, how many enemies who are going to keep it from him.

Robert Lowery is the hero. He must get to Galveston to cinch his fortune. But there is a dastardly lawyer, Charles Arnt, who hires an assasin to kill him and secure the identification papers that will be needed in Galveston.

And then, golly, there is more trouble aboard the freighter. Some dastardly villain has concocted a plot to wreck the ship; there is pretty Phyllis Brooks, who alternately seems to be one of the conspirators and definitely becomes the romantic note.

Action, mystery, and then more action building to a thrill climax. And always at a fast pace. The picture ranks high in the consistent Pine-Thomas list. It has been well cast, with Robert Lowery showing us again that he is to be considered a comer. Miss Brooks registers pleasingly, with Charles Arnt giving the proper shade of sinister coloring to the heavy role.

Direction by William Berke is workmanlike, at its best in achieving his decision to keep the action moving.

Exhibitor's Booking Suggestion: Fast-moving meller welcome in many booking spots. . . . Previewed Dec. 14th.

***WHAT THE OTHER FELLOWS SAID*:**

REPORTER: "Producers Pine and Thomas have turned out another high speed, hard hitting action melodrama."

VARIETY: "Carries the fast pace which characterizes the action films turned out by the Pine-Thomas organization."

F-L-A-S-H-E-S . . . . .

(*Continued from Page* 13)

★★★ A print of the Howard Hawks-Warner production "To Have and To Have Not" was rushed special pronto to author Ernest Hemingway in Paris for showing to GI's stationed there.

★★★ Alex Gottlieb ended the old year as the recipient of a luncheon celebrating his fifteenth year in the industry tendered by a dozen stars from his latest production, "Hollywood Canteen."

★★★ Mary Pickford has officially opened offices at the Sam Goldwyn studio for her new producing organization, work starting now on "One Touch of Venus."

★★★ Louis Howard has two deals on the fire in addition to his commitment for "Son of Monte Cristo" with Edward Small. The tentative deals are with Hall Wallis at Paramount for "Whenever I Remember," and with Ben Bogeaus for "There Goes Lona Henry."

★★★ Pine and Thomas, producing for Paramount release, have set their first two for the 1945 schedule. "Follow That Woman," with William Gargan starring, will start January 20th, and the Sam White production, "People Are Funny" has a February 15th date.

★★★ Pat O'Brien is back in town after a 47,000 mile tour of China, Burma and India. The RKO star played one of the toughest schedules ever arranged by the Hollywood Victory Committee, practically all of it by plane over terrain that is far from friendly.

★★★ Benedict Bogeaus gets under way January 15th at the General Service Studio on "Captain Kidd." Rowland V. Lee directs, with Charles Laughton starred.

★★★ Randolph Scott has been set for the lead in "The Homesteaders," which Jules Levey will produce for United Artists release.

★★★ John Considine is back in Hollywood after a New York trip looking over plays and talking distribution. Definite production plans will be announced soon.

★★★ Mark Hellinger has been given production chores on "The Two Mrs. Carrolls," which will star Barbara Stanwyck and Paul Henreid. This has been taken over from Jesse Lasky list and is in addition to "Will Rogers" and "The Big Bow Mystery" which Hellinger is now preparing for Warners.

★★★ The pipe line from William Cagney Productions says that the cutting room has already started raving about "Blood On the Sun," which Frank Lloyd is directing, starring Jimmy with a cast including Sylvia Sidney, Wallace Ford, Robert Armstrong, and James Bell.

★★★ Incidentally, Jimmy Cagney last week spent two days on the shooting of a scene that will last only five minutes on the screen, and that after six weeks of training and rehearsing. You see, it was the toughest screen fight in which Jimmy ever engaged, a roughouse scramble with 225-pound Jack Segal, former Los Angeles policeman. Both participants came out of the battle with assorted cuts, contusions, abrasions, and a few other items that you can see listed in the average ambulance report.

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"The Fighting Lady" . . . Sensational Navy Facts

(20th CENTURY-FOX)

The Digest's Box Office Estimate:

100%

Producer .....**Louis DeRochemont**
From authentic battle scenes photographed by combat forces of the United States Navy.
Photography supervision .....**Commander Edward J. Steichen, Lt. Comdr. R. L. Middleton, Lt. Comdr. Dwight Long, and Phillippe De Lacy.**
Narrator .....**Lieut. Robert Taylor, U.S.N.R.**
Edited by .....**Robert Fritch**
Time .....**61 minutes**

The United States Navy made this one—or, rather, your sons, cousins, husbands and those of your neighbors. Twentieth Century-Fox releases it, and Twentieth's Louis De Rochemont, master of the documentary film, has shaped it up for theater audiences.

Putting the Navy and those other factors together you can well imagine that we have something of a picture. We have. There is a temptation to say that it is the best war-action picture made, but memory reminds that all the way from Africa to the Philippines, there has been a succession of "best" films depicting the gallant fighting of American boys. The pages of the calendar turn, and circumstances change.

But you can put "The Fighting Lady" in your books as a biggie—it will get talk, and more talk, and money.

With all the miles of newspaper coverage, and acres of pictorial space given to descriptions of the bare facts of war action, there has not been until "The Fighting Lady," a medium that brought the lay home front person so closely, intimately, in touch with what our boys are doing.

The "fighting lady" of the title is an aircraft carrier. With every scene an authentic one, we live with this bristling lady, through some of the most thrilling moments these eyes have seen, we go on with the lady's brood to the climax of the awesome battle of the Philippines when eager-faced American youngsters blasted the heart and muscle out of the Japanese air and surface forces.

It is difficult to tell you what a powerful punch the picture packs. We must retire on the single, but all-embracing word, this is "Real."

The picture is in Technicolor, considerable asset to the eye-values and the selling. Louis DeRochemont has done a great job of welding together, and enhancing in audience appeal, a great array of film shot by Uncle Sam's men on the spot. And none other than Robert Taylor, Lieut., U.S.N., does the narration.

Exhibitor's Booking Suggestion: Current headlines make it red hot. . . . Previewed Dec. 19.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "One of the greatest, if not the greatest, authentic warfare pictures to come out of this war."

VARIETY: "No other film showing American fighting forces in action has caught such terrific combat impact."

"Between Two Women" . Standard Dr. Gillespie

(MGM)

The Digest's Box Office Estimate:

100%

Producer .....**Carey Wilson**
Director .....**Willis Goldbeck**
The Players: Van Johnson, Lionel Barrymore, Gloria De Haven, Keenan Wynn, Marilyn Maxwell, Alma Kruger, Marie Blake, Keye Luke, Nell Craig, Edna Holland, Lorraine Miller, Walter Kingsford, Tom Trout, Shirley Patterson.
Photography .....**Harold Rosson**
Time .....**82 minutes**

Van Johnson's surge to hot popularity will give added interest and money value to this new chapter in the hospital experiences of Leo the Lion. Otherwise it is standard in the Dr. Gillespie series—which means that it is well-conceived, well-made, and very safe entertainment in its budget grouping. That grouping may not be "super," but it is considerably above what many companies offer as "program."

Johnson, as Dr. "Red" Adams, is faced with the problem of straightening out a girl who seems ill physically and mentally. Plot structure built on this premise works up to a dramatic operation scene, and along the path we have enjoyed chuckles with Lionel Barrymore, our familiar Dr. Gillespie, the standard characters of the series, including an able contribution by Keye Luke, and the very welcome presence of two cute gals, Gloria De Haven nad Marilyn Maxwell. Nor should Keenan Wynne's assist as a night club m.c. be overlooked.

The performance by Van Johnson will probably add the Johnson fans to the solid nucleus of Dr. Gillespie fans. Direction by Willis Goldbeck is smoothly paced throughout, and he takes full advantage of his highlight dramatic moments.

Exhibitor's Booking Suggestion: Good number in the series, with possibilities of extra money. . . Previewed Dec. 19.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "If no one ever heard of Blair or Doctor Gillespie before this picture would stand out as one of the finest examples of entertainment Hollywood has produced."

VARIETY: "Ably furthers the career of Van Johnson and Metro's medico series."

"Lake Placid Serenade" . . . Could Be Better

(REPUBLIC)

The Digest's Box Office Estimate:

90%

Associate producer .....**Herry Grey**
Director .....**Steve Sekely**
The Players: Vera Hruba Ralston, Eugene Pallette, Vera Vague, Robert Livingston, Stephanie Bachelor, Walter Catlett, Lloyd Corrigan, Ruth Terry, William Frawley, John Litel, Ludwig Stossel, Andrew Tombes, and Ray Noble and Orchestra, Harry Owens and his Royal Hawaiians, McGowan and Mack, Twinkle Watts, The Merry Meisters, Roy Rogers, Felix Sadovsky and Janina Frostova.
Photography .....**John Alton**
Time .....**85 minutes**

The reviewer who would say that "Lake Placid Serenade" is rather placid, should probably be shot at sunrise but the temptation is strong.

And still it would not be entirely fair to make such a remark. Republic has put oodles of money into the picture, the star, Vera Rhuba Ralston, is a real figure in the skating world and very effective when seen in her specialties, and there is money for theaters in these ice-carnival pictures.

The trouble seems to be that they can't find stories for them. It isn't evident that Republic tried very hard on this one, the plot being a frayed thread that just meanders along sufficiently long to give Miss Ralston her specialty moments, provide work for an assorted group of hard-working comics, and ending up not much advanced from the point of departure.

Roy Rogers has been tossed in for a guest appearance that will help the box office and the ice-skating theme has its values. Direction couldn't overcome the script.

Exhibitor's Booking Suggestion: One of those good things gone wrong. . . Previewed Dec. 19.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "The picture merited a better script and better direction than it received."

VARIETY: "The results are strictly from the 'rack' and can only offer mild entertainment at best."

Box Office
DIGEST

VOLUME 16, NO. 9 HOLLYWOOD, CALIF., JANUARY 20, 1945

★

CURRENT PREVIEWS

★

"A SONG TO REMEMBER"

"HANGOVER SQUARE"

"THIS MAN'S NAVY"

"SHE GETS HER MAN"

"ARMY WIVES"

"THE BIG BONANZA"

"GRISSLEY'S MILLIONS"

"THE BIG SHOWOFF"

"MR. EMMANUEL"

The Box Office Reports:

●

Selznick Cops Week's Honors

●

"I'll Be Seeing You" Getting Heavy Coin

See Page Five

25c

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Phone: YOrk 1422 Subscription Rate, $10.00 Per Year

The Box Office

DIGEST "HONOR BOX"

This Week Selznick-UA Wins With
"I'LL BE SEEING YOU"
147%



DAVID SELZNICK



DORE SCHARY



WILLIAM DIETERLE



GINGER ROGERS



JOSEPH COTTEN



SHIRLEY TEMPLE

THE PICTURE

Executive Producer
David Selznick

Producer
Dore Schary

Director
William Dieterle

Screenplay
Marion Parsonnet

Based on radio play by
Charles Martin

Photography
Tony Gaudio

Musical score
Daniele Arfitheatrof

Editor
William H. Zeigler

THE PLAYERS

GINGER ROGERS
JOSEPH COTTEN
SHIRLEY TEMPLE
Spring Byington
Tom Tully
Chill Wills
Dare Harris
Kenny Bowers
Olin Howlin
Brandon Beach
Cliff Lyons

The Box Office
DIGEST
The Industry's
Distinctive Weekly

AN ACADEMY IDEA

An Editorial by ROBERT E. WELSH

Harry Cohn, president of Columbia Pictures, in a recently published open letter to the Academy of Motion Picture Arts and Sciences, comes up with an idea that we believe should be given every consideration.

Mr. Cohn expresses the theme of his letter concisely: "In every form of competition, whether it be a horse race, an essay contest, or a spelling bee, it has long been the American tradition to give recognition—and prizes—not only to the winner of the event but also to the competitors who finish in second and third places."

He is talking about one of the industry's most glamorous, and professionally important, affairs. The annual awards—broadcast to the world, deeply prized by those who win, and equally cherished by those who have succeeded only to the extent of nomination for the final balloting.

It is of the latter group that Mr. Cohn speaks. We will let him take over:

★ ★ ★

"Giving some form of recognition to the runners-up for these awards would undoubtedly carry out the whole intent of the annual competition, and it would certainly tend to foster good will within the industry.

"After all, the company or individual whose work has been adjudged the second or third best in its line has done a job that must have been well above the average. Why not call attention to the fact that a job has been superlatively well done even if it isn't the one top achievement in its line?

"Announcement of the identity of the second and third choices for each award would be better than no recognition at all. It would be still more fitting if especial scrolls were presented to the second and third place winners.

"In order not to detract from the importance of the presentation ceremonies for the champions, it would probably be advisable to make the announcement of the runners-up on award night and present the scrolls at a future date. That would certainly be better than the present custom of ignoring everyone but the top award winners.

"There's no doubt that the second and third place announcements will be rewards keenly treasured by their recipients, and that through the years they will acquire their own tradition of importance.

"Since it is within the power of the Academy's membership to make the suggested change, the proposal is submitted in the hope that it will lead to early consideration and action."

★ ★ ★

We humbly echo the suggestion.

As part and parcel of this picture making business in Hollywood for more years than our grey hairs show, we have always wondered just what was wrong about an event that is so absolutely right—the Academy Awards and their method of presentation—and never have been able to find the answer.

It is just and fitting that there should be a champion in every line of endeavor, from sport to science.

A champ is a champ, and nothing can be taken away from him, or her, or Mr. Company, Inc.

But good races are the result of photo finishes, good matches, whether in tennis or football, the result of hot competition. And in an art-industry, as complex as the manufacture of entertaining celluloid through the processes that include the necessity to make a profit, the desire to put forth one's best, the ability to do so, well—

The Academy Awards allow—and this is a tribute to our earnest picture makers—for many a photo finish.

Why not give the runners-up honest recognition for the pace they set that made the winner go all-out for the top honor?

More honor to the winner, just recognition for the entry that was so close on his heels as to set the pace.

★ ★ ★

Harry Cohn has an idea. Why not make the idea a fact—to the honor, and glory, and happiness of all in the industry, and many of the public who feel cheated when final awards are announced and their favorite is sluffed off.

DISTRIBUTORS' BATTING AVERAGE FOR '44

				%
1.	MGM	26	Releases	148
2.	WARNER BROS.	18	Releases	137
3.	20TH CENTURY-FOX	29	Releases	127
4.	PARAMOUNT	30	Releases	126
5.	UNITED ARTISTS	14	Releases	115
6.	RKO	33	Releases	106
7.	UNIVERSAL	48	Releases	102
8.	COLUMBIA	42	Releases	90
9.	REPUBLIC	25	Releases	85
10.	MONOGRAM	26	Releases	79
11.	PRC	23	Releases	77
		315	Releases	

The Highlighter: Covers the Picture News Front in a Quick Glance

When Darryl Zanuck's production of "Winged Victory" was held over for a second week on its triple first-run engagement at Grauman's Chinese, Loew's State, and the Uptown Theater, an event occurred in Los Angeles booking history that may not have fully impressed our exhibitor readers far from sunny (?) Southern California and unfamiliar with the local set-up. . . . It has become so familiar to hear of three, four, and ten and eleven week holdovers of pictures in many key spots that this two week stand may pass without proper recognition. . . . So, let it be stated for the record, this is about the biggest hold-over news in Los Angeles theater history for many a moon. . . . First, since the three-theater opening was set up for Los Angeles, there has never been a hold-over at this trio of houses. . . . Despite many reasons to urge extra breaks. . . . Hot pictures play these houses, but policy made even the hottest do their move-over after one week. Second, in the history of the king house, Grauman's Chinese, there had not been a hold-over for five years. . . . That's right, and maybe we could add months to those five years. . . . Third, being the choice Los Angeles booking, this tripartite set-up has everybody from Leo the Lion growling to very nice mice whispering to get inside the fence, with the result that the backlog of potentials is always heavy. . . . And that we think is a staccato explanation of one of the real events of the show year—Darryl Zanuck's busting tradition, habit, and doing it by his picture at the semi-sacred Chinese, State, Uptown temples.

★ ★ ★

Hollywood is becoming celluloid conscious. . . . Uncle Sam has ordered a cut in raw stock consumption. . . . We talked about it editorially last week. . . . And we hoped that two things would not happen—first, sounding the old death knell for program entertainment which is an important part of the business of selling tickets to motion picture theaters, and second, the lowdown factor that Hollywood payrolls must be taken into consideration—even for the foundation that makes the supers. . . . But we find radio commentators and printed word scribblers going off at all the angles. . . . One is frightened that there may be a tendency to close-shave the newsreel footage. . . . Terribly frightened, because he correctly says that current factual battle coverage is one of the most interesting items on a program, but he forgets that it is the skillfully produced *entertainment* item on the bill that has brought the customers into the theater. . . . Another writer hopes that the cut in celluloid will mean the death of C pictures. . . . Ye gods, does anyone think that in these hot competitive days there is a producer who consciously sets out to make a C picture? . . . Some can start out as intended A's and become B's, or even C's at the box office. . . . Quite often there are B's in production money that turn out to be A's in ticket-selling. . . . But with present production costs there are no actual C pictures. . . . Any that may reach the market have just arrived there by falling off the shelf. . . . Let's take the realistic view: It is the A stars and the super-A attractions that keep the box office fat, it is the workmanlike entertainment of the standard B's that provides the bread and butter, the C's are miscarriages.

★ ★ ★

Which brings us back to our original thought. . . . Celluloid, both raw and positive, can be best saved from the TOP—from the scripts, the free and easy temperamental directors, the hooey that comes out of interminable story conferences, reaches the stages, and dies on the cutting room floor.

★ ★ ★

Current life is a whirligig. . . . One day we read that as a result of the liberation of some European countries our distributors are wallowing in fat. . . . The next day we hear that the British have cornered so many corners of the market that we are on a ration diet. . . . Then we read that Wes Ruggles, one of our top directors whose affections have been alienated by Britain's J. Arthur Rank, will have trouble bringing solid Hollywood technichians to England because of labor opposition to importations. . . . And so it goes. . . . And so we continue to wonder why this industry hasn't the strength in Washington that its place in the world picture deserves, and at the same moment we use an "I told you so" for some Hollywoodites whose imaginations had led them into too rosy dreams of what end-of-the-war budgets could be. . . . All of which means just a by-passing comment. . . . The fellows whose pictures cost more than the box office takes won't last too long. . . . But we hope that the lesson of today and tomorrow's conflicting headlines will impress Hollywood that the safest bet, in any situation, is Uncle Sam. . . . What we mean is, we hope that the industry's desire to garner foreign profits will never again send its creators back to creating pictures for foreign audiences, while forgetting that bread, butter, cake, and even mushrooms, come from the lowly American exhibitor, and his customers. . . . Let's hope that our present international difficulties, in business ways and many others, will have an impression on the type of Hollywood intellectuals, or propagandists, who felt some few years ago that the American cash payer could take what he got, but should not complain if he didn't get what he wanted. . . . You know, the trouble back there in the early 1930's, and for some years later, was that the cash payer just didn't bother to pay his cash.

The Blood Bank is One Place We Can Always Make Deposits

The Box Office: "I'll Be Seeing You" Hit For Selznick and Dore Schary

Of 10 New Releases in the Past Two Weeks, 4 Ran Over 100%, 5 Came Through Okay, and 1 Was Very Weak

By NORMAN WEBB

UNITED ARTISTS—2 Releases

United Artists Distributing Corp. winds up 1944 with two releases—one a strong box office contender, while the second is rather on the weak side.

David Selznick's second release of the year, following "Since You Went Away," "I'll Be Seeing You" opened up very strong considering Christmas week and is building on its second and third weeks, which is an excellent indication and is currently averaging 47 per cent above normal business.

This rather heavy romantic melodrama co-stars Ginger Rogers, Joe Cotten and Shirley Temple in a very timely story, considering the fact that we have eleven million men under arms. Producer Selznick made an exceptionally smart move when, in the middle of the picture, he changed the title from "Double Furlough" to "I'll Be Seeing You," which was number one on the hit parade for several weeks; and this number is used as the love theme between Ginger and Joe. The featured cast is headed by Spring Byington, Tom Tully, Chill Wills and Kenny Bowers.

Dore Schary, formerly of MGM, very capably produced under Mr. Selznick's supervision, and William Dieterle turned in an exceptional directorial job.

United Artists' second release, "Three Is A Family," 97 per cent, is the latest release from the Sol Lesser unit and is doing fair but not as well as expected. This domestic comedy co-stars Charlie Ruggles, Marjorie Reynolds and Fay Bainter with Fred Brady, Helen Broderick, Walter Catlett and Hattie McDaniel heading the featured cast. Edward Ludwig directed for producer Lesser.

FOX—1 release

20th Century-Fox's latest entry is "Sunday Dinner for A Soldier" based on the popular best seller of the same name. This picture has opened up at a 134 per cent average and word-of-mouth is so strong that it will probably build on future bookings.

Anne Baxter, who is building rapidly at the box office, is co-starred with John Hodiak and Charlie Winninger in this delightful comedy-drama. Connie Marshall, Billy Cummings, Bobby Driscoll, Anne Revere and Jane Darwell are in the featured cast. Lloyd Bacon turned in a pleasing directorial job for producer Walter Morosco.

PICTURES "GOING UP"

		Was	*Now*
Two Girls and a Sailor	MGM	158	162
'Till We Meet Again	PAR	122	126
Strange Affair	COL	77	82

10 NEW RELEASES NOT IN LAST ISSUE

		%	*We Est.*
I'll Be Seeing You	UA	147	150
Sunday Dinner for a Soldier	FOX	134	135
House of Frankenstein	UNIV	115	120
Lake Placid Serenade	REP	101	95
Three Is a Family	UA	97	100
The Girl Rush	RKO	91	90
Man in Half Moon Street	PAR	87	85
When Lights Go On Again	PRC	83	85
Bluebeard	PRC	80	85
Dancing in Manhattan	COL	78	80

UNIVERSAL—also 1 release

"The House of Frankenstein," 115 per cent, is the latest in Universal's famous horror series that has been running on for years and always very satisfactory at the box office.

Boris Karloff and Lon Chaney, Jr. are co-starred at the head of a strong melodramatic cast which is headed by J. Carrol Naish, George Zucco and John Carradine. The supporting cast also includes Sig Ruman, Glenn Strange, and Elena Verdugo. Paul Malvern produced and Earle Kenton directed.

REPUBLIC—1 release

Republic's new star, Vera Hruba Ralston, the ice skating champion, finally seems to be catching on at the box office, as her new release, "Lake Placid Serenade" seems to be doing quite well on its first openings.

This pretentious musical is one of the most outstanding productions to come from Republic in some time and is okay for top billing, if exhibitors are willing to go out and exploit it. Robert Livingston plays opposite Miss Ralston with Lloyd Corrigan, Walter Catlett, Vera Vague, Bill Frawley, Eugene Pallette, John Litel and Andrew Tombes in the strong featured cast. Roy Rogers, the king of the cowboys, appears as guest star along with two big name bands—Ray Noble and Harry Owens and his Royal Hawaiians.

RKO—1 Release

RKO-Radio Pictures final 1944 release is "The Girl Rush," 91 per cent, the latest in the comedy series co-starring Alan Carney and Wally Brown and is by far the best of the series. There is much more production value in this one and a more imposing cast.

Frances Langford, the GI's favorite pin-up girl (the only trouper who has been on practically all of our fighting fronts entertaining the boys), has the feminine lead and, as usual, sings some outstanding numbers. Vera Vague, Paul Hurst, Cy Kendall and Robert Mitchum head the supporting cast. Gordon Douglas directed for producer John Auer.

PARAMOUNT—also 1 release

Paramount's newest release, "The Man In Half Moon Street," 87 per cent, is an exceptionally fine medical melodrama that would undoubtedly pull better at the box office if it had stronger marquee names.

Nils Asther and Helen Walker are co-starred with Paul Cavanaugh and Edmond Breon in support. Ralph Murphy directed for producer Walter McEwen.

PRC—2 releases

Leon Fromkess' PRC Studios have two of the best productions to come out of that studio this year.

"When the Lights Go On Again," 83 per cent, is a very timely human drama that is being well accepted by the public and has received excellent reviews; only the lack of marquee names is keeping this picture from hitting a higher figure. Jimmy Lydon (Henry Aldrich) and Barbara Belden are co-starred with Regis Toomey, Harry Shannon, Grant Mitchell and Dorothy Peterson featured. William K. Howard directed for producer Fromkess.

"Bluebeard," 80 per cent, is an exceptionally strong murder melodrama with a French locale in the nineteenth century.

Jean Parker, Nils Asther, and John Carradine are co-starred, three pretty good names under the PRC banner. Martin Mooney acted as associate producer to Mr. Fromkess and Edgar Ulmer directed.

COLUMBIA—1 release

Columbia's only new release is "Dancing In Manhattan, 78 per cent, a fairly entertaining comedy melodrama that will make a nice little filler. Fred Brady, Jeff Donnell, and Ann Savage are co-starred. Henry Levin directed for producer Wally McDonald.

PICTURES "GOING DOWN"

		Was	*Now*
Frenchman's Creek	PAR	178	172
Kismet	MGM	163	158
And Now Tomorrow	PAR	161	156
Lost In a Harem	MGM	155	151
None But the Lonely Heart	RKO	154	147
Rainbow Island	PAR	137	132
An American Romance	MGM	132	128
The Master Race	RKO	114	108
National Barn Dance	PAR	83	80
Goin' To Town	RKO	84	80

"Song To Remember" . . . Tops For Columbia

(COLUMBIA)

The Digest's Box Office Estimate:
150%

Producer .....Louis F. Edelman
Director .....Charles Vidor
The Players: Paul Muni, Merle Oberon, Cornel Wilde, Stephen Bekassy, Nina Foch, George Coularis, Sig Arno, Howard Freeman, George Macready, Claire DeBrey, Frank Puglia, Fern Emmett, Sybil Merritt.
Photography .....Tony Gaudio, Allen M. Davey
Time .....110 minutes

(A Sidney Buchman Production)

"A Song to Remember" is something of an event. First of all, for its technical aspects, for the genius that has found an adroit way to combine music, biography, and sustained story interest in those packages they call "moving pictures." Second, it is an event in the history of Columbia, because it is definitely a prestige picture.

Many are the bows that can be taken in connection with "A Song to Remember." We hesitate to single out names, for in all fairness the mentions should start with the willingness of Harry Cohn to tackle an exacting subject, proceed through Sidney Buchman, who can be proud of having it labelled "a Sidney Buchman Production," on to Charles Vidor for direction, a detour to the scripters, and the last orchid to Technicolor and all the top craftsmen on the technical side, in photography, musical guidance, sound recording, and staging.

Frederic Chopin, great Polish composer, is the subject for "A Song to Remember." His compositions, brought vividly to our ears, are its backbone; a period of Polish revolutionary history provides its story line. The background, in exquisite Technicolor, roams the map of Europe of the period.

Paul Muni carries the top marquee burden, and gives a splendid performance as the music teacher whose attitude towards Chopin and life motivates the story structure. But it is Cornel Wilde, in a sensitive, sympathetic portrayal of Chopin, who must carry the ball for the average spectator. Merle Oberon contributes one of her best screen performances as the woman who has a lot to do with Chopin's troubles, the lady who signed herself George Sand and who had a few peculiarities. And if you remember the old show business adage, "put enough good troupers together and all are stars," you will know how we would like to list the cast credits. And that goes down the line for the support, with the top moments being given excellent handling by George Coularis, Howard Freeman, and Nina Foch.

Exhibitor's Booking Suggestion: One of the top pictures of the year from any angle, entertainment or prestige. . . . Previewed Jan. 16th.

***WHAT THE OTHER FELLOWS SAID*:**

REPORTER: "This glorious picture is a major event in film history. It is one of the finest and most beautiful screen productions yet given to the world."

VARIETY: "The most exciting presentation of an artist yet achieved by the screen."

Current Previews

		%
A SONG TO REMEMBER	COL.	150
HANGOVER SQUARE	20TH-FOX	140
THIS MAN'S NAVY	MGM	140
SHE GETS HER MAN	UNIV	85
ARMY WIVES	MONO	80
THE BIG BONANZA	REPUB.	80
GRISSLEY'S MILLIONS	REPUB.	80
MR. EMANUEL	UA	80
THE BIG SHOWOFF	REPUB.	80

"Hangover Square" . . . Solid Audience Picture

(20TH CENTURY-FOX)

The Digest's Box Office Estimate:
140%

Producer .....Robert Bassler
Director .....John Brahm
The Players: Laird Cregar, Linda Darnell, George Sanders, Glenn Langan, Faye Marlowe, Alan Napier, Frederic Worlock, J. W. Austin, Leyland Hodgson, Clifford Brokke, John Goldworthy, Michael Dyne, Ann Codee, Francis Ford, Frank Benson, Robert Hale.
Photography .....Joseph La Shelle
Time .....78 minutes

Suave murderers who hide their deep and dark deeds behind psychopathic quirks have been paying off pretty well at the box office, so it is a pleasure to record that the customers who respond to the appeal of such as "Hangover Square" will not only get their money's worth of dire happenings, but will also enjoy a superb job of picture craftsmanship.

Producer Bassler, director John Brahm, combine with a brilliant cast and a humdinger of a script to make of "Hangover Square" a picture in the horror bracket that is certain of general acceptance from the ticket-buyers and assured of the critical praise that builds up advance attention.

A masterful performance marks Laird Cregar's regretted final bow from the screen. He is seen here as a composer to whom music —harmony—is everything, and whom discordant sounds affect in terrifying ways. Dread desires that have been buried in his subconscious are accomplished. But when his mental turmoil has passed he has no memory of them.

That's the premise, and the resulting story offers its proper share of deaths, both subtle and in spectacular theatric fashion, building to the accepted punishment for even psychopathics when embarking on wholesale murder.

In addition to Cregar's key performance, the picture presents a very assured Linda Darnell, wrapping up the role of a sexey gal whose grasping tactics bring about her own death and eventually lead to Cregar's end. George Sanders was a sound choice for the part of a Scotland Yard psychiatrist. Further support is excellent, with a newcomer, Faye Marlowe, registering for future consideration.

Exhibitor's Booking Suggestion: Duck soup for the fans who want to shivver intelligently. . . . Previewed Jan. 15th.

***WHAT THE OTHER FELLOWS SAID*:**

REPORTER: "Dynamic, powerful drama brought to the screen with superb film artistry."

VARIETY: "One of the best of its horrendous kind."

Never Time to Stop Selling War Bonds !

SELZNICK INTERNATIONAL

proudly presents its first picture
under the production guidance of

DORE SCHARY

"I'LL BE SEEING YOU"

starring

GINGER ROGERS
JOSEPH COTTEN
SHIRLEY TEMPLE

directed by

WILLIAM DIETERLE

SCREENPLAY BY MARION PARSONNET

Now setting new box office records in its 4th week at the Four Star, Fox Wilshire and United Artists, and establishing this combination as a new first-run showcase for films of distinction.

THE HONOR BOX WINNER

A lot of heart and hard work by a lot of people went into the making of "I'll Be Seeing You."

I am sincerely grateful to all of those people for all of their work.

DORE SCHARY

" I'll Be Seeing You "

A SELZNICK INTERNATIONAL PICTURE

THE HONOR BOX WINNER

William Dieterle, *Directed*

" I'll Be Seeing You "

A SELZNICK INTERNATIONAL PICTURE


Ginger Rogers

THE HONOR BOX WINNER



JOSEPH COTTEN

" I'll Be Seeing You "

A SELZNICK INTERNATIONAL PICTURE

THE HONOR BOX WINNER



SHIRLEY TEMPLE

" I'll Be Seeing You "

A SELZNICK INTERNATIONAL PICTURE

"This Man's Navy" . . . . . Above Par Beery

(MGM)

The Digest's Box Office Estimate:
140%

Producer ..... **Samuel Marx**
Director ..... **William A. Wellman**
The Players: Wallace Beery, Tom Drake, James Gleason, Jan Clayton, Selena Royle, Noah Beery, Henry O'Neill, Steve Brodie, George Chandler, Donald Curtis, Arthur Walsh, Will Fowler, Frank Fenton, Paul Cavanaugh, Richard Crockett.
Photography ..... **Sidney Wagner**
Time ..... **97 minutes**

An unexplored section of the Navy's fighters, the blimps, gives novelty to "This Man's Navy," and workmanlike treatment of a typical, formula Wally Beery story rounds it up as satisfactory entertainment for those who respond to Beery and for those who will react to the navy theme.

The blimps, officially the Lighter-Than-Air Corps, and more concisely the LTA, furnish an interesting background and the cooperation of the Navy has made a presentation both big scale and authentic. Slow getting under way, because of a failing of many service pictures in that so much talk is required to acquaint the spectator with the background, the picture builds to some real thrills before the end. These include blimp service over jungle thick Burma, the sinking of a German sub, the rescue of plane crash survivors, and a good old cops-and-robbers chase when the blimp must cloud-hop to elude vengeful Jap fighter planes.

All of the theatrics and meller have been handled in forthright fashion by director William Wellman, who also gets full value from the human side of the narrative. It is straight-Beery—he is the hard-boiled but inwardly sentimental veteran, he has Jimmy Gleason for a pal, and to cover up a bluff about a non-existent son he has adopted Tom Drake and brought him into the LTA service. Then Beery, in "The Champ" routine, becomes mother, father, and guardian angel to Drake through the plot complications that make the story.

Exhibitor's Booking Suggestion: The title tells you what to expect and the job has been capably done. . . . Previewed Dec. 27th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "As a whole it is very pleasant fare."

VARIETY: "Assured heavy grosses at box offices due to picture's highly exploitable value."

"She Gets Her Man" . . . . . Laugh Frolic

(UNIVERSAL)

The Digest's Box Office Estimate:
85%

Producer ..... **Warren Wilson**
Director ..... **Erle C. Kenton**
The Players: Joan Davis, William Gargan, Leon Errol, Vivian Austin, Milburn Stone, Russell Hicks, Donald MacBride, Paul Stanton, Cy Kendall, Emmett Vogan, Eddie Acuff, Virginia Sale, Ian Keith, Maurice Cass, Chester Clute, Arthur Loft, Sidney Miller, Leslie Dennison, Al Kikume, Bob Allen.
Photography ..... **Jerome Ash**
Time ..... **73 minutes**

Joan Davis comes into her own in "She Gets Her Man." The gal who had to quit pictures and go to radio to register her unique laugh-getting talents has a tailor-made vehicle of which she takes full advantage.

And Joan Davis is not all of "She Gets Her Man." It is a clever comedy yarn, blessed with a wisely chosen cast, and brought to fullest possibilities by the assured direction of Erle C. Kenton. The laughs are consistently present and plenteous, the highlight moments that reviewers call "hilarious" are frequent.

You know that the treatment is broad, and the sole desire is to garner laughs, when you hear the premise: The hiring of Joan to run down a murderer who has been operating on a wholesale scale against the leading citizens of a certain town. Joan, from Horse Trot, Nevada, was called to the job because of the reputation earned by her mother as a chief-of-police.

Yes, it is a corny idea. But you can see the laugh possibilities when a good scripter has made Joan's path to the murderer one strewn with suspects and complications. For giggle purposes also add the fact that Leon Errol is present as a foil for Joan. William Gargan gives solidity to the part of a newspaper man.

The picture is a blue chip listing on the consistent record of director Erle C. Kenton, and cause for double congratulation to producer Warren Wilson in that he also co-authored the script.

Exhibitor's Booking Suggestion: Aces for laughs. . . . Previewed Jan. 4th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Riotously funny picture which is full of laughs from start to finish."

VARIETY: "Fast-paced audience material right down the popular alley."

"Grissley's Millions" . . . Crackerjack Mystery

(REPUBLIC)

The Digest's Box Office Estimate:
80%

Executive producer ..... **Armand Schaefer**
Associate producer ..... **Walter Goetz**
Director ..... **John English**
The Players: Paul Kelly, Virginia Grey, Don Douglas, Robert H. Barrat, Elisabeth Risdon, Clem Bevans, Francis Pierlot, Addison Richards, Eily Malyon, Adele Mara, Paul Fix, Byron Foulger, Joan Blair, Grady Sutton, Frank Jaquet, Will Wright, Louis Mason, Tom London.
Photography ..... **William Bradford**
Time ..... **71 minutes**

The best elements of the crime picture formula, and we mean the best of structure and writing, plus some novel twists in the telling, further garnished by a top hole cast and crisp direction, add up to make "Grissley's" Millions" an above average offering in the program field.

The choice fundamental is there—an elderly man of wealth and eccentricity, with peculiar ideas about his will, and plenty of avaricious heirs in hope. But then, "something new has been added." The wealthy oldster has even ordered his casket in advance, and left instructions for immediate burial. But then a second killing occurs, and both that victim and the man who ordered the coffin are placed in it.

Second of the sure-fire picture elements for the crime yarn is that most of the danger points towards the feminine lead, in this case Virginia Grey, as granddaughter of the fellow whose eccentricities inspire the story. Follows the detective, Paul Kelly, and romance blooms between the moments of excitement that build to a fine climax.

It all happens because granddaughter, Virginia Grey, had previously been unhappily married to a professional gambler, Paul Fix. The latter shows up just at the time when grandpa, Robert Barrat, is expected to cash in his checks. Also present is an attorney, Don Douglas, with his eye on marriage to Virginia and the wealth she will inherit. Paul Kelly appears on the scene trailing Fix.

A neat mess of characters and motives for almost anything to happen. It does, in well-told fashion, and well-played.

The picture is an excellent item on the credit list of executive producer Armand Schaefer, associate producer Walter Goetz, and director Richard English, the latter registering again that he has plenty on the ball. And a bow to the author of the original screenplay, Muriel Roy Bolton.

Exhibitor's Booking Suggestion: Very safe mystery picture booking. . . . Previewed Jan. 9th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Add 'Grissley's Millions' to the list of pictures worth going to see in the new cycle of crime films."

VARIETY: "Well-told and straight-line suspense drama that will prove a solid program attraction in all bookings."

F.l.a.s.h.e.s • KEEPING UP WITH THE STUDIOS

20th-Fox ☆ ☆ ☆

★★★ Spyros Skouras is at the studio for a series of conferences with Darryl Zanuck and Joseph M. Schenck regarding 1945 product.

★★★ Darryl Zanuck and the 20th Century-Fox Post 563 were hosts to Commander Edward N. Scheiberling, national head of the American Legion at a luncheon last week which was attended by State, county, and district officers of the Legion.

★★★ Otto Preminger is back from a three week stay in New York where he was in huddles with Oscar Hammerstein, 2nd, on "Romance With Music," which will be built around the career of the latter's grandfather, Oscar Hammerstein.

★★★ Fred S. Myer has again been named Campaign Chairman for Hollywood's part in the March of Dimes drive.

★★★ Marcella Napp, for the past six months talent consultant to David Selznick and previously with the William Morris office and Metro's casting department, has joined 20th-Century as assistant to Rufus LeMaire.

★★★ The young talent on the lot, organized as 20th Century-Fox Players, presented the fifth in their series of plays, "Little Women," at the Bliss-Hayden Theater, January 16th.

★★★ Ann Revere has been cast for the mother role, Abigail, in "Dragonwyck." This is an Ernst Lubitsch production.

★★★ Joseph M. Schenck was host to 150 industry leaders at a dinner to launch the new March of Dimes campaign, Edward Arnold serving as toastmaster and highlighted by showing of the Greer Garson trailer made for the 1945 drive.

★★★ John Stahl has drawn assignment on "Leave It To Heaven," which William Bacher will produce, with a March starting date. This goes into the works before the controversial "Forever Amber."

★★★ Five options picked up in last week or so—those of Frank Radcliffe, Juanita Cole, Tilo Nelson, Marietta Elliott, and Helen Seaman.

★★★ Gregory Ratoff will direct "Do You Love Me?" first on the George Jessel production schedule. Negotiations are on for Gene Krupa and band to go into "Do You Love Me?"

★★★ There are seven pictures already on producer Bill Perlberg's schedule, headed by "State Fair." The others are "Junior Miss," "The Bandwagon," "Forever Amber," "Jean Valjean,' 'Claudia and David," and an additional Claudia subject still to be titled.

★★★ Jim Denton, of Harry Brand's publicity staff, has sold a story, "Elmer Gets Ahead" to Liberty.

Universal ☆ ☆ ☆

★★★ Joseph H. Seidelman, foreign head, is at the studio for conferences.

★★★ "Men In Her Diary" will be Charles Barton's first assignment under his new producer-director ticket, with the cast headed by Jon Hall, Louise Allbritton, and Peggy Ryan.

★★★ Donald Cook has received a release from his U contract to go to New York for a stage play, "Calico Wedding."

★★★ "Naughty Nineties," next Abbott and Costello picture, will have John Grant and Edmund L. Hartman as co-producers, with Jean Yarbrough directing, third of the latter's assignments to an Abbott and Costello production.

★★★ The studio hears that "Can't Help Singing" has smashed all records on prerelease runs at the Criterion in New York, Palace in Chicago and Orpheum in San Francisco.

★★★ Producer-director Roy William Neill has signed Hillary Brooke for the feminine lead in "Invitation To Death," which stars Basil Rathbone and Nigel Bruce.

★★★ "Song of the Sarong" will feature two numbers by Jack Brooks, "Riding on the Crest of a Cloud," and "Pied Pipers From Swingtown, U.S.A."

★★★ Spade Cooley and his Western Dance Gang will contribute three tunes to "Senorita With A Heart."

★★★ Walter Lanz has returned from a trip to Mexico surveying possibilities for production there of pictures aimed particularly at the Latin American market.

★★★ Eddie Sherman, Abbott and Costello manager, has arranged a release from her U contract for Gloria Jean, and will now pilot the young star himself, with immediate plans for top money personal -appearances and high bids in the offing from other majors.

M-G-M ☆ ☆ ☆

★★★ Harry Link, professional manager for music publishers Leo Feist, Inc., has been at the studio conferring with David Chatkin, music department head, on promotional plans for songs in "Ziegfeld Follies," "Anchors Aweigh," and "The Harvey Girls."

★★★ Douglas Shearer, tops in the sound department, will actually appear on the screen in "Morgan's Folly," starring Frank Morgan, the story having sequences of behind-the-scenes studio work. It is the executive's debut as a thespian.

★★★ Producer Arthur Freed has signed singer Kenny Baker for a role in "The Harvey Girls."

★★★ Joe Pasternak, planning "Colorado" for a Van Johnson starrer, has arranged for Louis Bromfield to write a novel on the subject, aimed at hitting bookstores timed with the picture's release.

★★★ Frank Whitbeck produced the Greer Garson trailer which will spearhead the March of Dimes drive, with Harry Loud directing. Trailer is based on Whitbeck's original story, "The Miracle of Hickory."

★★★ Director Vincente Minnelli and a crew made a three-day location trip to San Juan Capistrano and Santa Barbara looking over locations for "Yolanda and the Thief."

★★★ Check-up shows MGM now has a backlog of 21 completed pictures, highest in the company's history. Two are on prerelease engagements in New York, and both clicking. They are "Music For Millions" and "National Velvet."

★★★ Arthur Freed rolled two pictures to the shooting stages last week, "Yolanda and the Thief," and "The Harvey Girls." Fred Astaire is starred in "Yolanda and the Thief."

★★★ The double action gives Freed something of a record for MGM producers of biggies as he now has "Ziegfeld Follies" and "The Clock" in the cutting rooms.

★★★ Al Lichtman has consented to head the industry's drive for Ann Lehr's Hollywood Guild Canteen, which is doing so much for service men that it needs money badly.

★★★ With Hollywood's Radio City as its background, "No Leave, No Love," is on the schedule as one of producer Joe Pasternak's most important musicals for 1945 production. Ginny Simms will be starred.

★★★ Margaret O'Brien is in the East with her mother and aunt for a visit to President Roosevelt, radio appearances, and long promised newspaper and magazine interviews.

★★★ Oscar Doob, advertising director for Loew's Theaters, is at the studio for conferences. Howard Dietz, vice-president and chief for MGM's advertising and publicity, also on hand.

★★★ Director George Sidney grabbed prima ballerina Cyd Charisse for "The Harvey Girls," an Arthur Freed production, after enthusiastic reactions to her work in "Ziegfeld Follies" at sneak previews.

Paramount ☆ ☆ ☆

★★★ Hal Wallis has set Jan. 22nd as starting date on his third picture, "Don't Ever Grieve Me," with John Farrow directing.

★★★ "Going My Way" continues winning awards, the latest being Red Book's annual merit tag, with Bing Crosby and Barry Fitzgerald singled for their performances, and Leo McCarey for his direction.

★★★ Alan Ladd received the award of the Hollywood Women's Press Club as the most cooperative player of 1945.

(*Continued on Page* 16)

Right Down the List . . .

RECORDS SMASHED EVERYWHERE!

✓ NEW YORK · CHICAGO · SAN FRANCISCO · MIAMI

BUFFALO · BALTIMORE · ST. LOUIS · HARRISBURG

READING · JACKSONVILLE · ATLANTIC CITY

NOW- LOS ANGELES



Deanna DURBIN

CAN'T HELP SINGING

in TECHNICOLOR!

with ROBERT PAIGE

AKIM TAMIROFF

DAVID BRUCE LEONID KINSKEY RAY COLLINS JUNE VINCENT ANDREW TOMBES THOMAS GOMEZ

Screen Play by LEWIS R. FOSTER and FRANK RYAN • Story by John Klorer and Leo Townsend

Based on "Girl of the Overland Trail" by Samuel J. and Curtis B. Warshawsky • A UNIVERSAL PICTURE

UNIVERSAL

Directed by FRANK RYAN Produced by FELIX JACKSON Associate Producer FRANK SHAW Music by JEROME KERN Lyrics by E. Y. HARBURG

F-L-A-S-H-E-S . . . . .

(*Continued from Page 14*)

★★★ Joseph Hazen, president of Hal Wallis productions, is in town for a several weeks stay, discussing further production plans for the five-year Wallis-Paramount deal.

★★★ Miram Franklin and Frances Grant have been appointed assistants to Billy Daniels, studio dance director. Their first assignment will be on "Masquerade In Mexico."

★★★ Mark Sandrich has been appointed Production Director for the 17th Annual Academy Awards presentation, to be held at Grauman's Chinese Theater on March 15th. Sandrich's latest picture, "Here Come the Waves," has been set for national release Jan. 26th.

★★★ Though two numbers are still to be shot, the company sneak previewed "Duffy's Tavern" already with excellent reactions. The additional numbers are a Dorothy Lamour production flash and the Yehudi Menuhin violin number.

★★★ Producers Bill Pine and Bill Thomas have moved back the starting date on "People Are Funny" in order to allow Frances Langford to complete a tour with Bob Hope and for Jack Haley to complete an RKO commitment.

★★★ Hal Wallis has assigned Byron Haskin to direction on "Whenever I Remember," fourth on his list of productions for Paramount.

Monogram ☆ ☆ ☆

★★★ The next Charlie Chan, "The Radar Mystery," will have Phil Rosen directing, with James Burkett producing.

★★★ Kay Francis debuts as a producer on Feb. 19th, when director Will Nigh will start the cameras grinding on "Divorce." The star is co-producing with Jeffrey Bernerd.

★★★ Monogram's financial report for the third quarter of 1944, made public last week by W. Ray Johnston, president, showed an increase of 42 per cent in domestic rentals, and 80 per cent in foreign rentals, over the same period the previous year.

★★★ Producer Lindsley Parsons has purchased rights to "Black Market Babies," Virginia Reid article which appeared in the December issue of Woman's Home Companion.

★★★ David Reed, newly signed to a three-picture contract, has started his first assignment, an East Side Kid picture for producer Sam Katzman.

Columbia ☆ ☆ ☆

★★★ Producer Sam Bischoff and director Al Green are now into some of the most elaborate sequences for "A Thousand and One Nights," which cover all of Stage 4.

★★★ Starting date of Feb. 12th has been given to "The Gay Senorita," which will be Jay Gorney's first production for Columbia. Jinx Falkenberg will star, her first picture after many months on hospital and war camp tours.

★★★ Sam Bischoff has been assigned production reins on "Lola and the Wolves," an unproduced play by Hardie Albright and Eddie Emerson purchased several months ago.

★★★ Steve Cochrane, recently signed by Sam Goldwyn, is now fifty per cent the property of Columbia, the contract split being signed last week. His first assignment is as the heavy in a Boston Blackie.

★★★ Columbia has picked up the option for two more pictures of Joe Besser as a result of solid laughs scored by the comic at sneak preview of "Eadie Was A Lady."

★★★ "A Mother for May," original by James Edward Grant, recently purchased, will now become a Grant production, with the screenplay also to be written by a fellow named James Edward Grant.

★★★ George Sherman, who recently completed many years of service at Republic, and more recently completed "Crime Doctor's Courage" for Columbia, has been signed to a long-term deal as producer-director in the Leonard Picker unit.

★★★ Victor Saville has completed his one picture deal with the rounding up of cutting on "Tonight and Every Night."

Selznick ☆ ☆ ☆

★★★ David O. Selznick announces that Josef Von Sternberg has joined his production staff in line with the expanded plans for Selznick International and Vanguard production in the coming year.

★★★ Von Sternberg, inactive for some time after many years as a top flight director on his own, will serve in an advisory capacity to Selznick directors to whatever extent individual directors desire his services.

★★★ He starts work immediately on planning work in connection with "The Scarlet Lily," "Duel in the Sun," "So Little Time," and "Notorious."

★★★ Word has been received here that the New York Federation of Womens Clubs, with 300,000 members, has made a special award to David O. Selznick for "Since You Went Away" as the best picture of the year for home front morale.

★★★ Alfred Hitchcock has returned from England, where he directed British war subjects, and starts preparation on "Notorious."

★★★ Scott McKay's contract has been extended for another year. Since brought to Hollywood by David O. Selznick the actor has scored in two pictures, "30 Seconds Over Tokyo" and "Guest In the House."

★★★ David O. Selznick has purchased Niven Busch's latest novel, "They Dream of Home," with plans for an all-star cast production to be guided by producer Dore Schary.

International ☆ ☆ ☆

★★★ Wiard B. Ihen has been assigned by William Goetz as Art Director for "Tomorrow Is Forever."

★★★ "Woman In the Window" will be the first International picture to have Fox West Coast first run in Los Angeles, playing the Graumann's Chinese-Loew's State combination late this month. "Belle of the Yukon" has been set also for a January date on the Pantages-Hillstreet team-up.

★★★ Bob Goldstein, Eastern talent representative for International, is in town for conferences with William Goetz. He is accompanied by Buck Singer and John Van Orman, of the Buchanan advertising agency.

P-R-C ☆ ☆ ☆

★★★ Leon Fromkess, president of PRC, was able to make the announcement that 12 pictures for the 1945-46 program are already in various stages of preparation, with the company in the enviable position of having all 1944-45 product completed.

★★★ In addition to the regular schedule, "Enchanted Forest," which will be in color and on a special budget, is now shooting. Jack Schwartz produces with Lou Brock as associate, and Lew Landers directing.

★★★ Cast tops for "Enchanted Forest" are Edmund Lowe, Brenda Joyce, Harry Davenport, Billy Severn and John Litel.

★★★ Sets for the color special swarm all over the PRC stages, largest floor space ever used by the company. In addition, extensive location trips are being taken.

★★★ Don McElwaine, director of publicity, has added two new members to his staff, Erle Hampton to handle unit publicity, and Ed Beck on national exploitation.

RKO-Radio ☆ ☆ ☆

★★★ Buford Craig, of the publicity staff, and his wife are hospitalized at King City, Calif., as a result of serious injuries received in an auto accident while they were on their way to San Francisco to see their only son off to the South Pacific.

★★★ RKO has purchased "Anything Can Happen," novel which is the Book-of-the-Month Club selection for January.

★★★ New long term contracts have been signed by Charles Koerner with two studio executives, J. J. Nolan, in charge of all talent as executive assistant to Mr. Koerner, and Sid Rogell, executive producer.

★★★ Barret McCormick, advertising and publicity chieftain, has pulled out for the East after conferences on coming product with Charles Koerner, Sam Goldwyn, William Goetz, John LeRoy Johnston, and Perry Lieber.

★★★ Due to illness, producer David Hempstead has secured his release from con-

(*Continued on Page 24*)

The HANDICAPPERS ARE UNANIMOUS... IT'S A BOX-OFFICE BEST BET!



Jimmy HANNEGHAN Hollywood REPORTER

"PRC has a box-office winner in 'The Great Mike'... *A delightful, human and warm story.*"

JOEL MURCOTT of DAILY VARIETY

"'THE GREAT MIKE'... is certain to gallop in a winner at the b. o. feedbox... *Entire cast turn in neat performances.*"

EDDY ECKELS Hollywood M. P. REVIEW

"Teeming with action and triple-threat sentiment... Thrills abound with every race."

IVAN SPEAR of BOX OFFICE

"Original story twists, fine performances, smoothly-paced direction ... *one of the company's best.*"

BOB WELSH of BOX OFFICE DIGEST

"The picture will rate high with PRC customers and secure many a booking beyond the company's present sales list."

RED KANN of M.P. HERALD

"Warm and friendly little film... Story values will be recognized for their familiarity, but they have registered before."

RALPH WILK of FILM DAILY

"'THE GREAT MIKE' is a heart-warming and thoroughly entertaining picture."

ED RAIDEN of SHOWMEN'S TRADE REVUE

"With plenty of innate taste and good judgment, the studio has brought home what looks like a sure winner."

GRACE KINGSLEY of L. A. TIMES

"The story adds up to a delightful tale which not only will please small boys but will carry oldsters back to their kidhood."

SAM LINDENSTEIN of EXHIBITOR

"*An unbeatable combination*... All the thrills of saddle racing."

PRC

PRC PRESENTS
STUART ERWIN in
"THE GREAT MIKE"
with Robt. (Buzzy) HENRY • Carl (Alfalfa) SWITZER
Pierre Watkin • Gwen Kenyon • Marian Martin and
"Mike" • "Corky" & "Mickey" • Original Story by
MARTIN MOONEY • Screen Play by RAYMOND L. SCHROCK
Produced by LEON FROMKESS • *Directed by* WALLACE W. FOX

"The Big Bonanza" . . . Made For Action Fans

(REPUBLIC)

The Digest's Box Office Estimate:
80%

Associate producer ..... **Eddy White**
Director ..... **George Archainbaud**
The Players: Richard Arlen, Robert Livingston, Jane Frazee, George "Gabby" Hayes, Lynne Roberts, Bobby Driscoll, J. M. Kerrigan, Russell Simpson, Frank Reicher, Cordell Hickman, Hayward Soo Hoo, Roy Barcroft, Fred Kohler, Jr., Monte Hale.
Protography ..... **Reggie Lanning**
Time ..... **68 minutes**

Strictly according to western meller formula, but acceptably so, "The Big Bonanza" will find a welcome spot in the bookings for which it was intended. With popular Dick Arlen, and progressing Robert Livingston in the lead roles it will have above average reactions in the action field.

Plot basis is the familiar "pal theme," Arlen and Livingston having been boyhood pals and then coming together under circumstances that make for drama. When they meet in a Western frontier town, Arlen has been cashiered out of his Army officer rank, Livingston has become proprietor of a saloon dance hall, and has predatory designs on the local citizenry.

Complicating the situation is that Arlen has returned to be with his kid brother, Bobby Driscoll. Adding feminine interest there are June Frazee, singer in the dance hall, and Lynn Roberts, schoolteacher, who have befriended the kid. Events build to a clash between the honest citizenry and Livingston and henchmen, with Arlen switching from former pal to lead the forces of respectability.

All this rough outline has been told well, with direction by George Archainbaud paced for speed and the proper rising build-up to gun fights and adequate attention to the romantic and character angles. The two leads are in stride, the young Bobby Driscoll has all the marks of a real find, the gals are likeable, and there is George "Gabby" Hayes to furnish the comedy as a friend of Arlen. Further supporting roles have also been well cast.

Exhibitor's Booking Suggestion: Workmanlike job for this sort of attraction. . . . Previewed Jan. 5th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "There's fair diggins in the pic's melo values, which are oater in format."

VARIETY: "Despite its formularized, though straight line story, picture will catch plenty of booking in the regular bookings as a program attraction or supporter."

"Mr. Emmanuel" . . . Propaganda Problem

(TWO CITIES-UA)

The Digest's Box Office Estimate:
80%

Producer ..... **William Sistrom**
Director ..... **Harold French**
The Players: Felix Aylmer, Greta Gynt, Walter Rylla, Peter Mullins, Ursula Jeans, Elisbeth March, Frederich Riehter, Charles Goldner, Margaret Vyner, Irene Handl.
Photography ..... **Otto Heller**
Time ..... **91 minutes**

William Sistrom, for years a top executive in American picture production, particularly as chieftain of the old Pathe feature organization, guided "Mr. Emmanuel," a British offering to the screen. That is assurance that it is a well-made picture, the technique of the best.

The theme makes it a powerful picture, and at the same time one that will have a spotty reception and which must be carefully placed for best results.

That theme is an all-out, no punches pulled, slam at the Nazi ideas of life, and particularly their fiendish race persecution. It has been presented in a story stark with reality, ably directed and superbly played.

The question arises through consideration of the reaction of escapist hunting American entertainment buyers to such a forthright depiction of Nazi bestiality and warped mental processes. Therefore, we believe the picture should be labelled an exploitation subject, to be sold with special angles to the communities where it will have particular appeal and to the ticket customers ready to take a dose of bad-tasting medicine. The area of appeal may widen as reports come back from the Western front of German atrocities committed against American soldiers.

"Mr. Emmanuel" is the story of an elderly Jew, portrayed by Felix Aylmer. For fifty years he has lived under the blessings of democracy, a respected British citizen. He makes a trip to Germany of the pre-war days. Seeking to learn the fate of the mother of a German-Jewish refugee boy in London he is drawn into all the perils and dangers that the Nazi web enfolds. The events are melodramatic, with the overtone of propaganda against the Nazis, and undertones of fine spiritual values. The action reaches a double climax, first when Mr. Emmanuel narrowly escapes execution on a framed charge of murder, second, when he finds the boy's Aryan mother and learns that she has become completely Nazi. He returns to England to tell the boy that his mother is dead.

The cast is one of those collaborations at which the British are frequently so good, sound troupers, each in the proper niche. Direction captures the demands of the subject.

Exhibitor's Booking Suggestion: A booking problem for special thought. . . . Previewed Jan. 3rd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "One of the top ranking productions to come out of London during war time."

VARIETY: "Will fit in as provocative supplement on bills where balanced with lighter entertainment."

"Army Wives" . . . . . Late in the Parade

(MONOGRAM)

The Digest's Box Office Estimate:
80%

Producer ..... **Lindsley Parsons**
Director ..... **Phil Rosen**
Photography ..... **Mack Stengler**
Time ..... **68 minutes**

Certain themes make the rounds of all the studios, so it is not to be considered surprising that Monogram got around to the one about the army couples that want to find a place to live, a prerequisite to getting married.

Monogram has done its contribution in amiable fashion, nothing extra, but not below program standard. Elyse Knox and Rick Vallin are the boy and girl who have the troubles, with a hefty portion of the picture being carried by Marjorie Rambeau, head of a large brood that helps the complications. There are the assorted characters of pictures based on this theme with whom you are probably very familiar.

Phil Rosen's direction is adequate to the material, script is spotty, and the players of standard capability.

Exhibitor's Booking Suggestion; Just average. . . . Previewed Jan. 2nd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "A pretty corny concoction most of the way."

VARIETY: "Offers mild entertainment for the supporting market."

Your Support of . . The Red Cross . . Helps Your Boys



TO EXHIBITORS OF AMERICA:

Again we are asked by the President of the United States to perform a needed, public service. Every motion picture theatre in America is asked to enlist in the 1945 March of Dimes (January 25-31).

You did a magnificent job last year. You poured into the National Foundation For Infantile Paralysis and its local chapters over $4,667,000! Some 9,000,000 seats participated—and averaged 54c per seat!

The President, the nation and your committee are grateful for the splendid results. You put your hearts into the drive; the results proved that. And the moviegoing public responded generously—and respected and honored you for your part in the crusade to save American children.

In 1944 savage epidemics swept many states. Great sums of money—thanks to you—were ready to be rushed to the assistance of stricken areas.

Now we must replenish those polio war-chests.

In the 1945 March of Dimes we'd like to have 17,000 theatres with 11,000,000 seats—and a $5,000,000 goal would not be impossible.

If you haven't already done so, please rush in your pledge. Just sign your name and theatre address to this coupon and mail it in.

GREER GARSON APPEAL TRAILER • TWO STYLES ONE-SHEETS • CAMPAIGN BOOK GRATIS • WHEN YOU SEND YOUR PLEDGE TO SUITE 188, HOTEL ASTOR, N. Y. C.

NAME_____

THEATRE ADDRESS_____

30 Million R

A. J. Cronin's

THE KEYS OF THE KINGDOM



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20th Century-Fox presents

"THE KEYS OF THE KINGDOM"

with

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Directed by **JOHN M. STAHL** • *Produced by* **JOSEPH L. MANKIEWICZ**



NOW! GRAUMAN'S CHINESE · FOX UPTOWN · LOEW'S STATE

All Features Released in 1944

A
OVER $500,000

Going My Way	PAR	264
Wilson	FOX	240
Song of Bernadette	FOX	237
Since You Went Away	UA	234
Lady In the Dark	PAR	221
Mrs. Parkington	MGM	202
Dr. Wassell	PAR	198
Gaslight	MGM	188
The Princess and the Pirate	RKO	185
30 Seconds Over Tokyo	MGM	184
Arsenic and Old Lace	WAR	182
Mr. Skeffington	WAR	182
White Cliffs of Dover	MGM	182
Meet Me In St. Louis	MGM	181
Dragon Seed	MGM	181
Cover Girl	COL	181
Frenchman's Creek	PAR	172
Pin Up Girl	FOX	172
Christmas Holiday	UNIV	170
Casanova Brown	RKO	167
Miracle of Morgan's Creek	PAR	166
Up In Arms	RKO	164
Buffalo Bill	FOX	164
Janie	WAR	163
Tender Comrade	RKO	163
Two Girls and A Sailor	MGM	162
Passage to Marseilles	WAR	162
The Desert Song	WAR	162
The Fighting Seabees	REP	160
Kismet	MGM	158
Ala Baba and the Forty Thieves	UNIV	158
Shine On Harvest Moon	WAR	158
Laura	FOX	157
Bathing Beauty	MGM	157
And Now Tomorrow	PAR	156
Greenwich Village	FOX	156
None But the Lonely Heart	RKO	155
Together Again	COL	155
Irish Eyes Are Smiling	FOX	155
Home In Indiana	FOX	154
The Seventh Cross	MGM	152
Lost In A Harem	MGM	151
Standing Room Only	PAR	151
Woman In the Window	RKO	148
Follow the Boys	UNIV	148
I'll Be Seeing You	UA	147
The Purple Heart	FOX	147
Double Indemnity	PAR	147
Gung Ho!	UNIV	147
Step Lively	RKO	146
Dough Girls	WAR	145
Wing and A Prayer	FOX	144
Marine Raiders	RKO	144
The Impatient Years	COL	143
See Here, Private Hargrove	MGM	143
Four Jills In a Jeep	FOX	142
The Lodger	FOX	142
Marriage Is A Private Affair	MGM	140
Jane Eyre	FOX	140
In Our Time	WAR	138
The Sullivans	FOX	137
Song of Russia	MGM	137
I Love A Soldier	PAR	137
The Conspirators	WAR	136
And the Angels Sing	PAR	136
The Eve of St. Mark	FOX	136
The Heavenly Body	MGM	136
Show Business	RKO	135
Sunday Dinner For A Soldier	FOX	134
Cobra Woman	UNIV	133
The Uninvited	PAR	133
Rainbow Island	PAR	132
Andy Hardy's Blonde Trouble	MGM	132
Mr. Winkle Goes to War	COL	131

B
FROM $200,000 TO $500,000

In Society	UNIV	162
None Shall Escape	COL	137
Very Thought of You	WAR	135
Hearts Are Young and Gay	PAR	135
Bride By Mistake	RKO	133
The Lost Angel	MGM	133
Tall In the Saddle	RKO	131
Summer Storm	UA	131
Chip Off the Old Block	UNIV	126
Mazie Goes to Reno	MGM	121
This Is the Life	UNIV	121
Up In Mabel's Room	UA	119
It Happened Tomorrow	UA	117
Abroad With Two Yanks	UA	116
House of Frankenstein	UNIV	115
Make Your Own Bed	WAR	115
The Hairy Ape	UA	114
Bridge of San Luis Rey	UA	112
Brazil	REP	111
Phantom Lady	UNIV	111
The Master Race	RKO	108
Invisible Man's Revenge	UNIV	107
Rationing	MGM	107
In the Meantime Darling	FOX	104
Roger Touhy, Gangster	FOX	104
Her Primitive Man	UNIV	104
Secret Command	COL	104
San Diego, I Love You	UNIV	103
Atlantic City	REP	103
Address Unknown	COL	103
Curse of the Cat People	RKO	103
Days of Glory	RKO	102
Ghost Catchers	UNIV	102
Lake Placid Serenade	REP	101
Action In Arabia	RKO	101
Tarzan's Desert Mystery	RKO	101
Carolina Blues	COL	98
Song of the Open Road	UA	98
The Imposter	UNIV	98
Youth Runs Wild	RKO	98
Three Is A Family	UA	97
Music In Manhattan	RKO	96
Swing Fever	MGM	96
Kansas City Kitty	COL	95
Heavenly Days	RKO	93
The Girl Rush	RKO	91
Address Unknown	COL	91
Nine Girls	COL	91
Three Men In White	MGM	90
Woman of the Town	UA	90
Lady Let's Dance	MONO	90
Babes On Swing Street	UNIV	88
Mummy's Ghost	UNIV	88
Jungle Woman	UNIV	88
Man In Half Moon Street	PAR	87
Man From Frisco	REP	87
Hey Rookie	COL	87
Three Russian Girls	UA	87
Jam Session	COL	84
The Yellow Canary	RKO	83
Enemy of Women	MONO	82
Mlle. Fifi	RKO	82
Pardon My Rhythm	UNIV	82
Voice in the Wind	UA	82
Return of Arsene Lupin	UNIV	81
National Barn Dance	PAR	80
Girl in the Case	COL	80
Slightly Terrific	UNIV	80
The Scarlet Claw	UNIV	80
Destiny	UNIV	78

C
FROM $100,000 TO $200,000

Lady and the Monster	REP	94
Dead Men's Eyes	UNIV	92
Cry of the Werewolf	COL	92
Return of the Vampire	COL	91
Soul of A Monster	COL	87
Calling Dr. Death	UNIV	86
The Spider Woman	UNIV	86
Alaska	MONO	85
Take It Big	PAR	85
Dixie Jamboree	PRC	84
The Navy Way	PAR	81
When Lights Go On Again	PRC	83
The Reckless Age	UNIV	83
Faces in the Fog	REP	83
Strange Affair	COL	82
Murder in the Blue Room	UNIV	82
The Singing Sheriff	UNIV	82
Crime By Night	WAR	82
Wave, Wac and a Marine	MONO	82
Escape to Danger	RKO	82
Casanova In Burlesque	REP	82
Uncensored	FOX	82
Coastal Command	RKO	82
Rosie the Riveter	REP	82
Pearl of Death	UNIV	81
The Big Noise	FOX	81
They Live In Fear	COL	81
Ever Since Venus	COL	81
Find the Blackmailer	WAR	81
Storm Over Lisbon	REP	81
Goodnight Sweetheart	REP	81
U-Boat Prisoner	COL	81
The Whistler	COL	81
My Best Gal	REP	81
Klondike Kate	COL	81
Cowboy Canteen	COL	81
Beautiful But Broke	COL	81
Bluebeard	PRC	80
Goin' to Town	RKO	80
Seven Days Ashore	RKO	80
Shadows In the Night	COL	80
Girl Who Dared	REP	80
Port of 40 Thieves	REP	80
Minstrel Man	PRC	80
Weekend Pass	UNIV	80
When Strangers Marry	MONO	80
Moonlight and Cactus	UNIV	79
Moon Over Las Vegas	UNIV	79
Dancing In Manhattan	COL	78
Louisiana Hayride	COL	78
So's Your Uncle	UNIV	78
Hat Check Honey	UNIV	78
Swing Out the Blues	COL	79
Trocadero	REP	78
Bermuda Mystery	FOX	78
Mark of the Whistler	COL	77
That's My Baby	REP	77
Stars On Parade	COL	77
Candlelight In Algeria	FOX	77
South of Dixie	UNIV	77
Allergic to Love	UNIV	77
Passport to Destiny	RKO	77
Twilight On the Prairie	UNIV	76
She's A Sweetheart	COL	76
Falcon In Hollywood	RKO	76
Hi, Beautiful	UNIV	76
Strangers In the Night	REP	76
One Mysterious Night	COL	76
The Racket Man	COL	76
Falcon In Mexico	RKO	76
Underground Guerrillas	COL	76
Gildersleeve's Ghost	RKO	76
Aldrich's Little Secret	PAR	76
Two Man Submarine	COL	76
She's A Soldier Too	COL	75
Racket Man	COL	75
Week End Pass	UNIV	75
You Can't Ration Love	PAR	75
A Night of Adventure	RKO	73

D
BELOW $100,000

Are Those Our Parents?	MONO	93
Johnny Doesn't Live Here	MONO	85
Delinquent Daughters	PRC	83
One Body Too Many	PAR	82
Oh, What A Night	MONO	81
Lady In The Death House	PRC	81
Timber Queen	PAR	81
The Voodoo Man	MONO	81
Gambler's Choice	PAR	81
The Chinese Cat	MONO	80
Dark Mountain	PAR	80
Dangerous Journey	FOX	78
End of The Road	REP	78
Leave It to the Irish	MONO	78
Men On Her Mind	PRC	78
Machine Gun Mama	PRC	77
Return of the Ape Man	MONO	77
My Buddy	REP	77
Black Magic	MONO	77
Three Little Sisters	REP	77
Call of the South Seas	REP	77
Hot Rhythm	MONO	77
The Million Dollar Kid	MONO	77
Shadow of Suspicion	MONO	76
Bowery Champs	MONO	76
The Mad Monster	PRC	76
The Great Mike	PRC	76
Miss Bobby Socks	COL	76
I'm From Arkansas	PRC	76
Sing Neighbor Sing	REP	76
Block Busters	MONO	76
The Contender	PRC	76
Secrets of Scotland Yard	REP	76
Waterfront	PRC	76
Call of the Jungle	MONO	76
The Monster Maker	PRC	76
Sweethearts of the U.S.A.	MONO	76
Girl From Monterey	PRC	76
Career Girl	PRC	76
Nabonga	PRC	76
Chan In the Secret Service	MONO	76
Sing A Jingle	UNIV	76
Moonlight In Vermont	UNIV	76
Sailor's Holiday	COL	76
Detective Kitty O'Day	MONO	76
Unwritten Code	COL	75
Three of A Kind	MONO	75
Mr. Muggs Steps Out	MONO	75
Swingtime Johnny	UNIV	75
Hi, Good Lookin'	UNIV	75
Weird Woman	UNIV	75
Swing Hostess	PRC	74
Silent Partner	REP	74
The Underdog	PRC	74
Follow the Leader	MONO	74
What A Man!	MONO	74
Seven Doors to Death	PRC	73
Shake Hands With Murder	PRC	73
Henry Aldrich, Boy Scout	PAR	73
Falcon Out West	RKO	73
Lady In the Death House	PRC	73
Men of the Sea	PRC	71

Between Two Worlds	WAR	131
The Merry Monahans	UNIV	131
Broadway Rhythm	MGM	130
An American Romance	MGM	128
Lifeboat	FOX	128
Something For the Boys	FOX	127
'Till We Meet Again	PAR	126
Once Upon A Time	COL	126
Mask of Dimitrios	WAR	126
Meet the People	MGM	126
Canterville Ghost	MGM	125
Bowery to Broadway	UNIV	124
Mark Twain	WAR	123
Gypsy Wildcat	UNIV	122
'Till We Meet Again	PAR	122
Uncertain Glory	WAR	122
Barbary Coast Gent	MGM	121
Hail the Conquering Hero	PAR	121
The Climax	UNIV	120
Sensations of 1945	UA	117
The Hitler Gang	PAR	111
Tampico	FOX	108
Take It or Leave It	FOX	107
Ladies Courageous	UNIV	107
Hour Before the Dawn	PAR	104
Sweet and Lowdown	FOX	102
The Great Moment	PAR	101
Knickerbocker Holiday	UA	94
Ghost That Walks Alone	COL	75
amboree	REP	73
My Pal Wolfe	RKO	72

Ann Lehr's

Hollywood Guild Canteen

Is Always Open...

And will be **IF** *we all help just a little*



"The Big Show-off" . . . Corny, But Funny

(REPUBLIC)

The Digest's Box Office Estimate:

80%

Producer ..... **Sidney M. Williams**
Associate producer ..... **Claude S. Spence**
Director ..... **Howard Bretherton**
The Players: Arthur Lake, Dale Evans, Lionel Stander, George Meeker, Paul Hurst, Marjorie Manners, Sammy Stein, Louis Adlon, Dan Toby, Emmett Lynn, Douglas Wood, and Anson Weeks and his orchestra.
Photography ..... **Jack Greenhalgh**
Time ..... **70 minutes**

"The Big Show-Off" is the type of picture that drives the veteran reviewer to wondering how many years he has been using the same phrases. It is funny, in a broad and far from subtle way; it hasn't enough story intelligence to pass the editorial board of a high school monthly, but it remains funny and gets its laughs, even while the critic may be snickering.

The answer to the fact that "The Big Show-Off" will probably give satisfaction in the program spot is that its basis is the Harold Lloyd formula of the worm that turns, its inspiration mebbe from George Kelly's stage hit of a couple of decades or so ago, "The Show-Off."

You can't lose when you have a worm turn. Audiences, usually being subconsciously worms, love it. They go to town with you for laughs when the worm does the squirming act, winding up with hissing in the faces of all the bad boys who were lording it over the worm, and the worm's winning of the girl whose affections occasionally alternated.

Arthur Lake is the worm in this case, and a better trouper could not be found for the part than this chap who grew up in show business, and knows his timing, and when to mug. Dale Evans is the girl; she is satisfying in the acting chore and contributes vocally. Lionel Stander heads the support as the modus operandi of the plot complications, and does a good job.

Veteran Howard Bretherton, on the megaphone, knew what he had to picture, and gets the best out of the material, allowing muggers to mug when they should mug, slapstick to slap when slaps are needed, but withal, keeping proceedings well-paced.

Exhibitor's Booking Suggestion: Good fun in the budget bracket that can be safely placed in many supporting spots. . . . Previewed Jan. 12th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Works so hard being funny . . . in fact, it works so hard it becomes all tired out in the process."

VARIETY: "To prove generally okay for supporting spots."

F-L-A-S-H-E-S . . .

(*Continued from Page* 16)

tract, and is at present in St. John's Hospital for a check-up.

★★★ Hempstead's five-year association with the studio gave it a great number of its top attractions. The list includes the Academy Award winning "Kitty Foyle," and such hits as "Tender Comrade," "Joan of Paris," "Sky's the Limit," "Flight For Freedom," and the recent Cary Grant starrer, "None But the Lonely Heart."

★★★ Drew Pearson has signed to do the foreword for "Betrayal From the East."

Republic ☆ ☆ ☆

★★★ Company heads have just completed a three day sales conference in New York, with emphasis on plans for foreign expansion, after which Herbert J. Yates, William Saal, James R. Grainger, Maxwell Gillis and Jack Davis headed a delegation to Chicago for sessions with Mid-West managers.

★★★ After four years of service at Republic, director Joe Santley secured his release last week and is moving over to a term deal at Warners.

★★★ Allan Lane, up till now a Western star, steps into a grade above the oaters with assignment to "Gay Blades," a hockey story.

★★★ Starting date on "The Iron Master," which will be produced by Albert J. Cohen, has been put back 60 days due to inability of Michael O'Shea to complete other commitments.

★★★ Meanwhile Cohen will get rolling on "Mexicana," to be produced in Technicolor.

Here & There ☆ ☆ ☆

★★★ Howard Hawks' "To Have and To Have Not" has again been extended for two weeks at Warners Hollywood Theater in New York. Picture may be forced out after record fifteen weeks because of necessity to get a break for "Roughly Speaking."

★★★ Benedict Bogeaus has signed Lee Zavitz to handle special effects on the Charles Laughton Special, "Captain Kidd."

★★★ William Cagney Productions has wound up on "Blood On the Sun," and picture is now in the cutting rooms.

★★★ Lieutenant Phil Berg, of the Berg Allenberg agency, prominent and popular for years in the film colony, was seriously injured in a naval accident during a recent Pacific typhoon. No word has been received by his associates since information that every effort was being made to get him to an Australian hospital as soon as possible.

★★★ Maxwell Shane will serve as associate producer on "Follow That Woman," next Pine-Thomas production for Paramount. William Gargan is starred.

Box Office
DIGEST

VOLUME 16, NO. 13 HOLLYWOOD, CALIF., FEBRUARY 28, 1945

CURRENT PREVIEWS

★

"BRING ON THE GIRLS"

"THE UNSEEN"

"SALTY O'ROURKE"

"A SONG FOR MISS JULIE"

"GOD IS MY CO-PILOT"

"DELIGHTFULLY DANGEROUS"

"THE PICTURE OF DORIAN GRAY"

"HIGH POWERED"

"THE JADE MASK"

"G. I. HONEYMOON"

"THE CHICAGO KID"

"LET'S GO STEADY"

"IT'S A PLEASURE"

The Box Office Reports:

●

Thar's Gold on the Yukon!

●

Goetz Clicks Again With "Belle of the Yukon"

See Page Four

25c

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The Box Office

DIGEST "HONOR BOX"

This Week INTERNATIONAL WINS with—
RKO Release—"THE BELLE OF THE YUKON"
141%



WILLIAM GOETZ

The Picture:

Executive producer
William Goetz
Producer-director
William A. Seiter
Story by
Houston Branch
Screenplay by
James Edward Grant
Music and lyrics
Johnny Burke
James Van Heusen
Technicolor photography
Ray Rennahan
Musical score and direction
Arthur Lange



WILLIAM A. SEITER



RANDOLPH SCOTT

The Players:

Randolph Scott
Gypsy Rose Lee
Dinah Shore
Bob Burns
Charles Winninger
William Marshall
Guinn Williams
Robert Armstrong
Florence Bates
Victor Kilian
Edward Fielding
Wanda McKay
Charles Soldani



GYPSY ROSE LEE



DINAH SHORE



JOHNNY BURKE and JAMES VAN HEUSEN



ROBERT BURNS

The Box Office
DIGEST
The Industry's
Distinctive Weekly

POST-WAR

An Editorial by ROBERT E. WELSH

That is a juicy phrase—Post-War. Spell it, or hyphenate it anyway you want, and it sounds impressive.

Everybody is busy telling us what it will mean to all of us. They tell the manufacturers of planes how they will be making refrigerators; the builders of automobiles will be demonstrating helicopters, and the common ordinary variety of manufacturer will be turning out unwanted luxuries for the Fiji island trade.

Well, what about the motion picture's Post-War horizon?

Your humble editor may as well get on the intellectual band-wagon.

★ ★ ★

Here is his approach:

Lush box office grosses, mostly well-earned but frequently not fully deserved, have thrown all calculations on production costs out of gear.

Creators are talking about pictures costing three-quarters of a million dollars as though they were "B" attractions. They win the argument temporarily because they can point to the box office.

Executives are happy, because it seems as though no mistakes can be made these days.

And back of all this loose thinking has been the thought — no matter how far out of line we go now on spending, that rich after the war market will pay off.

Thar's gold over them hills!

★ ★ ★

What do present hints tell us?

Great Britain, with the guiding hand of Arthur Rank, isn't going to open the doors wide to American pictures. France, newly invigorated, is already throwing up the fences against American pictures. And you can have your own guess about the prospects in the list of hardly reestablished nations such as Jugo-Slavia, Czechoslovakia, Greece, Italy, Poland, the Scandinavian countries, and right on down to those Fiji Islands that we mentioned above.

Listen, brothers, when all the fussing is over, we will find that the fences have already been built—yes, we can start singing "Don't Fence Us Out."

★ ★ ★

Aud why do we bring up the subject?

For two reasons:

First because we believe that both producers and distributors must realize that the "morning after" is almost here.

Producers must realize that it is once more time to give a respectful nod to a budget; distributors must wake to the fact that sledge-hammer percentage deals and other current mummer-jiggery towards the exhibitor will not stand up under the Post-War pressure.

Most important, of course, is the production angle. In the end, we must always admit, distribution is only trying to get back a profit on what Hollywood has spent.

And that does not mean that Hollywood should cut down to cheesecloth. After all, there wouldn't be any customers if Hollywood didn't have daring, courage, abilities, to create the enticements.

But it does mean:

That Hollywood shouldn't kid itself. There is a bottom to the well. And it is time to stop imagining that under the silt there is a mysterious Post-War market that is going to clear everything up.

★ ★ ★

Why are we talking this way?

Just harping on an old urge of the editor's—American picture companies are at their peak when their aims are for the American market; American pictures pay off better when they are made for the American market; American producers will go on a reducing diet the day they start forgetting the American exhibitor; and—

Hollywood should never spend "if" money. Which is the correct term for hoped-for Post-War melons.

The Box Office: "Belle of the Yukon" Hot Gal at Nation's Box Offices

Of 8 New Releases in the Past Week, Only 2 Ran Over 100%, 3 Came Through Okay, and 3 Were Very Weak.

By NORMAN WEBB

RKO—2 Releases

RKO-Radio Pictures have two new releases, one a strong box office attraction while the second is just a fair programmer.

"Belle of the Yukon," the third release to come from the independent Spitz-Goetz International Pictures Company, is a spectacular Technicolor musical with an excellent cast and many outstanding musical numbers thrown in. On its first key city openings, "Belle of the Yukon" is averaging 141 per cent, which in many cases means hold-over weeks.

Randolph Scott, Dinah Shore, Bob Burns and Gypsy Rose Lee are co-starred in this big exploitation special. Featured players in the supporting cast are: Robert Armstrong, Florence Bates, Wanda McKay, Charlie Winninger and William Marshall. William Seiter, for many years one of 20th Century-Fox ace directors produced and directed the "Belle," under William Goetz' supervision.

RKO's second release, "Nevada," 78 per cent, is the first of a new series of Zane Grey westerns to be released this year. The first figures are not very encouraging; however, when this picture hits the western areas where this type of fare is more popular it will probably pick up, although there are no recognized marquee names. Bob Mitchum, Ann Jeffreys and Nancy Gates are co-starred with Guinn Williams, Craig Reynolds and Harry Woods in the supporting cast. Edward Keily directed for Producer Herman Schlom.

FOX—1 Release

20th Century-Fox Studios only new release, "The Fighting Lady," 104 per cent, probably the most outstanding documentary film produced since Pearl Harbor, is doing quite satisfactorily at the box office, although it has been hard for us to obtain figures on this one because in the majority of the play dates this picture has been booked as an added attraction to another main feature.

"The Fighting Lady" was produced by the U. S. Navy in Technicolor and is the tale of an aircraft carrier's activities in the South Pacific. Louis DeRochemont, formerly of *The March of Time*, is listed as producer with the narration by Lieut. Robert Taylor, USNR.

REPUBLIC—2 Releases

H. J. Yates' Republic Studios, under the guidance of Executive Producer Al Wilson, have been putting much more production value in their new pictures as is shown by the current week's two new releases.

The best of these is "The Chicago Kid," 82 per cent, a strong gangster melodrama co-starring Donald Barry, Otto Kruger and Lynne Roberts. Henry Daniels, Chic Chandler and Paul Harvey are seen in support. Frank McDonald directed for Producer Eddy White.

"The Big Show Off," 81 per cent, co-starring Arthur Lake and Dale Evans is Republic's second release, a very pleasing comedy with musical numbers. Lionel Stander, George Meeker, Paul Hurst and Marjorie Manners are in the featured cast. Howard Bretherton directed for Producer Sydney Williams.

COLUMBIA—Also 2 Releases

Columbia Pictures have two new programmers, not exactly outstanding, yet on the other hand with enough entertainment value that they will make very pleasing fillers.

"Crime Doctor's Courage," 80 per cent, is the latest in this series starring Warner Baxter. Hillary Brooke has the feminine lead with Jerome Cowan, Stephen Crane and Lloyd Corrigan featured. Rudolph Flothow produced and George Sherman directed.

Columbia's second release, "Youth On Trial," 76 per cent, is another in the current vogue of juvenile delinquency pictures—a good strong melodrama but needs additional selling. Cora Sue Collins, Eric St. Clair and John Calvert are co-featured. Oscar Boetticher, Jr., directed for Producer Ted Richmond.

UNIVERSAL—1 Release

Universal's only new entry is "My Gal Loves Music," 78 per cent, the latest in the program musical comedy series starring Grace McDonald. Bob Crosby has the male lead with Betty Kean and Walter Catlett featured. Edward Lilley is the Producer-Director.

2 NEW RELEASES NOT IN LAST ISSUE

		%	*We Est.*
Belle of the Yukon	RKO	141	145
Fighting Lady	FOX	104	100
The Chicago Kid	REP	82	80
The Big Show Off	REP	81	80
Crime Doctor's Courage	COL	80	80
My Gal Loves Music	UNIV	78	80
Nevada	RKO	78	80
Youth on Trial	COL	76	75

PICTURES "GOING UP"

		Was	*Now*
I'll Be Seeing You	UA	165	171
Woman in the Window	RKO	156	161
A Song to Remember	COL	156	160

PICTURES "GONIG DOWN"

		Was	*Now*
Tonight & Every Night	COL	165	157
The Suspect	UNIV	124	121
See My Lawyer	UNIV	111	103
Eadie Was a Lady	COL	98	94
Blonde Fever	MGM	84	82

AFTER ALL--*The Box Office Tells the Story*

Awards have been made, and are about to be published -
But it is the Box Office that pays off.
So — wet your whistle for BOX OFFICE DIGEST ANNUAL.
Now on the way to the presses.

F.l.a.s.h.e.s • KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★ Production chieftain Darryl Zanuck has set two more factual stories for big-scale production: "Now It Can Be Told," and "Boomerang." The first-mentioned is an FBI yarn concerning counter-espionage, and the second has a civilian-Navy angle.

★★★ Decision to make these two was prompted by the success of "The Fighting Lady." Says Mr. Zanuck: "We are going to produce both of these films as though they were out and out factual films." . . . We feel that we can establish a new type of picture that has the realism of 'The Fighting Lady,' and which also has a strong story line and box office names."

★★★ Louis King will direct "Command To Embezzle" with Walter Morosco producing, and a March 19th starting date set.

★★★ John Brahm is back at the studio after two weeks in New York.

★★★ Maureen O'Hara has checked in for "Kitten On the Keys," after finishing assignment on "Spanish Main" at RKO.

★★★ With Winfield Sheehan in Good Samaritan Hospital for a major operation, Darryl Zanuck and Director Lloyd Bacon combined to carry on "Captain Eddie," the independent Sheehan production built on the life of Eddie Rickenbacker, and to be distributed by 20th Century-Fox.

★★★ Deal is said to be on for the Ritz Brothers to take a term contract.

★★★ Otto Preminger has been given producer-director assignment on "The Gift of the Maji," adaptation of the O. Henry story by Jo Swerling. It is planned for musical treatment in Technicolor.

★★★ Producer William Girard is rushing on a topical subject, "Angels In White," yarn concerning the cadet nurse corps.

★★★ Producer William Perlberg has made arrangements for loan of Carlo Ramirez to appear with Carmen Miranda in "Mexico City," a top Technicolor number on the coming season's 20th-Fox list.

★★★ James Dunn, hitting on high with "A Tree Grows In Brooklyn," will be co-starred with Joan Blondell in Walter Morosco's production of "Command To Embezzle."

★★★ John Stahl is selecting location sites in Arizona for "Leave Her To Heaven," which William Bacher is producing.

Republic ☆ ☆ ☆

★★★ Herbert Yates wound up outside production deals on his recent trip, resulting in the completion of Howard Sheehan's assignment. When pending commitments are concluded all Republic releases will be Republic made.

★★★ Constance Moore and Walter Catlett have been placed under long term contracts. Other recent term deals to build up the Republic player list include Joseph Shildkraut, Victor McLaglen, and Eugene Pallette.

★★★ John Wayne, currently working in MGM's top special, "They Were Expendable," has also renewed his Republic deal.

★★★ Milton Silver has joined Republic's New York advertising staff as assistant to Charles Reed Jones.

★★★ Roman Freulich, who has been handling the portrait department, will take on new duties supervising the still department.

★★★ Reports have it that Republic is negotiating with Bill Pierce, long-time Charles Rogers assistant, to head the story department, the post recently in the hands of Hugh King.

★★★ Herman Millakowsky will produce "Ice Murder Mystery," one of the studio's De Luxers for the coming year. Vera Hruba Ralston will be starred.

★★★ An original, "Dakota," will probably be the first production for the new Frank Borzage independent unit. Plans call for top star names and hefty production budget.

Paramount ☆ ☆ ☆

★★★ Harry Tugend has been appointed production associate of Henry Ginsberg, taking over the post vacated by Frank Butler who was forced to rest up on his physician's advice.

★★★ Pine-Thomas beat the field with registration of the title "Tokyo Rose" and plan an early production of the picture for an exploitation subject that should profit by current and future headlines.

★★★ Jimmy Gleason has checked in on a 20th-Fox loan-out for a role in "The Well-Groomed Bride" which lists Ray Milland, Sonny Tufts and Olivia De Haviland for the tops.

★★★ Charles Reagan, vice president in charge of distribution, has been told by Father John Cavanaugh, vice president of Notre Dame, that "Going My Way" will be an annual "must" showing for Notre Dame students.

★★★ There is no longer any news in the awards being handed out in connection with "Going My Way"—*Photoplay* and *Look* magaines being the latest for Bing Crosby, and assorted decorations for Leo McCarey and Buddy De Sylva.

★★★ "Our Hearts Were Growing Up" has been assigned to William Russell for direction. Danny Dare will produce. Russell, for several years dramatic coach at the studio, is given credit for development of many young Paramount players.

Monogram ☆ ☆ ☆

★★★ Phil Krasne has concluded his producer contract and the studio will take over production of the "Cisco Kid" series.

★★★ Sam Katzman and Jack Dietz are under way on "Here Comes Trouble," with Billy Gilbert, Shemp Howard, and Maxie Rosenbloom teamed up for the laughs.

★★★ Monogram is going "good neighborly" with schedules for producers Lindsley Parsons and James Burkett both to visit Mexico. Parsons journeys south of the border to get exteriors on "Casa Manana" and Burkett for atmosphere on "Charlie Chan In Mexico City."

★★★ Latest financial statement shows the company's net and gross still climbing—December's statement showing a hefty jump over the comparative six months period of 1943.

★★★ Lew Landers will direct "Here Comes Trouble."

M-G-M ☆ ☆ ☆

★★★ New York news tells of contract renewal for top execs: a three year personal service contract for Joseph Schenck, and new eight year deals for Ed Mannix, Ben Thau, and Al Lichtman, along with three year contract renewals for J. Robert Rubin and David Bernstein, of the New York office.

★★★ William Rodgers, Leo's sales chief, is at the studio for conferences on the coming season's line-up.

★★★ "Banned In Boston," story by Craig Rice and Jerry Horwin, has been bought and assigned to George Haight for production guidance.

★★★ Hard to keep up with the Korda-Goetz travels—they start towards England, pause, then they might even be coming back to Hollywood.

★★★ Fred Zinnemann is off the suspended list and awaiting a new directorial assignment.

★★★ Producer Joe Pasternak has assigned Charles Martin to direct "No Leave, No Love."

Universal ☆ ☆ ☆

★★★ Walter Wanger has signed a new long term producing deal.

★★★ George Blake will produce "Serenade For Murder," with Jess Barker, newly signed to a term deal, in the top male spot.

(*Continued on Page* 6)

F-L-A-S-H-E-S . . .

(*Continued from Page 5*)

★ ★ ★ Lou Goldberg, producer of the radio show, "On Stage, Everybody," is at the studio for conferences.

★ ★ ★ The deal has been closed for Merle Oberon to play in "As It Was Before," which Frank Ryan will produce and direct. Miss Oberon is currently working in Universal's "Night In Paradise."

★ ★ ★ Ford Beebe has been assigned "House of Dracula" as one of his producer-director chores.

Columbia ☆ ☆ ☆

★ ★ ★ Jack Cohn, vice president, has concluded a week's conferences with production head Harry Cohn, and returned to New York.

★ ★ ★ "Song To Remember" broke opening day records on its bow in the Hillstreet and Pantages theatres.

★ ★ ★ Shemp Howard, just completing a Columbia two-reel comedy series, has been inked for a new deal covering four subjects.

★ ★ ★ Story editor Beatrice Lubitz has been away from her desk, and in quarters at the Queen of Angels Hospital, battling with an extra serious flu attack.

★ ★ ★ "Rhythm Round-Up," being directed by Vernon Keays, has two cast additions, "Big Boy" Williams and Raymond Hatton.

★ ★ ★ Robert Benchley has been set for a role in Shirley Temple's "Kiss and Tell," being produced by Sol Siegel for Columbia release.

★ ★ ★ Ralph Staub's Screen Snapshots is this week heading into its 25th Anniversary series.

★ ★ ★ Dialogue director on "Rhythm Round-Up" is former Captain Bernard Szold, just out of the service after hospitalization. Szold is credited with discovering Dorothy McGuire at the Cleveland Playhouse, and is being groomed for direction.

★ ★ ★ D. A. Doran will check out of the story editor's post April 1st for a two months rest.

★ ★ ★ Tito Guizar, Veloz and Yolanda, and Aurora Miranda have been set for specialty spots in "Rendezvous In Rio," musical which will have Jinx Falkenberg in a top spot.

RKO-Radio ☆ ☆ ☆

★ ★ ★ The company has lifted its option on J. Robert Bren, just winding up as writer producer on "First Man Into Tokyo," and slated "Galveston" for his next assignment, with Jack Gross as executive producer.

★ ★ ★ Ned Depinet, distribution tops, worked so hard on Red Cross and other chores that he was sent to Cedars of Lebanon Hospital by his physicians for a ten day rest just as he was about to wind up for the start of the local Red Cross drive.

★ ★ ★ Leo McCarey has set Ruth Donnelly for a featured spot in "The Bells of Saint Mary's," an important role as close companion of Ingrid Bergman.

P-R-C ☆ ☆ ☆

★ ★ ★ Harry Gourfain, who will produce "Murder In Spades," has signed Christy Cabanne to direct.

★ ★ ★ Jack Jungmeyer has checked into his desk as story editor, with Jack Grant, formerly in the post, now busy in huddles as a producer.

★ ★ ★ "Blonde Ice" has been added to Martin Mooney's already lengthy list of production assignments. Mooney will act as associate producer with Leon Fromkess.

★ ★ ★ Western division manager Morris Safier has been in San Francisco for conferences with Armand Cohn, Northern California franchise holder.

★ ★ ★ Hot reports from New York tell of new alignments in the distribution staff, with capable Leo McCarthy, general sales manager for the past year or more, doubtful about his future status.

★ ★ ★ Producer Sig Neufeld has wrapped up "Highway To Hell," with Ann Savage in the top spot. Sam Newfield directed.

★ ★ ★ With Lola Lane and John Cromwell featured, the Sam Sax production of "Why Girls Leave Home" is in final days of shooting. William Berke is directing.

International ☆ ☆ ☆

★ ★ ★ The studio hears great reports on "The Woman In the Window," including a continuing engagement at New York's Broadway playhouse, the Palace, where it turned into the fourth week Feb. 15th.

money talks ...

BOX OFFICE DIGEST ANNUAL
now heading for the presses, gives
you the box office facts
about ratings---and

MONEY TALKS!

Twentieth Century-Fox announces
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A TREE GROWS IN BROOKLYN

at

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on

THURSDAY, MARCH 1st, 1945

8:30 P.M.

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"It's A Pleasure" . . . Tops For Sonja

(INTERNATIONAL-RKO)

The Digest's Box Office Estimate:
175%

Producer ..... David Lewis
Associate producer ..... Don Loper
Director ..... William A. Seiter
The Players: Sonja Henie, Michael O'Shea, Bill Johnson, Marie McDonald, Gus Shilling, Iris Adrian, Cheryl Walker, Peggy O'Neill, Arthur Loft, Alyce Fleming, Don Loper.
Photography ..... Ray Rennahan
Time ..... 90 minutes

Here is a showman's picture. Bill Goetz, with the assured hand of Bill Seiter on the direction, has wrapped up Sonja Henie and Technicolor, Sonja's skating and a new experience, her dancing, and banged everything right on through with boop-a-doop entertainment assets that score with a wallop.

International Pictures is setting a pretty consistent record. From such hot-selling spooky chiller as "Woman In the Window" the company travels through "Belle of the Yukon" for meller and on to delightful escapist entertainment in "It's A Pleasure."

While "It's A Pleasure" is really a triumph of production guidance—from Goetz to David Lewis, and on to Seiter—its audience values are in the newly unfolded Sonja Henie, the exceptional characteriations of Michael O'Shea, Marie McDonald and all of the supporting cast, and the fact that it all started off with a sound story and scripting job.

"It's A Pleasure" tells the story of Sonja as an ice show star who falls for Michael O'Shea. The latter is a professional hockey player who has hit the skids, and we thus get the emotional values of pretty gal mothering likeable guy. That is the foundation, but there is a tricky involvement in the presence of Marie McDonald to form a triangle situation. Miss McDonald is excellent in the role of one of those gals who wants her men.

Ice-skating values, melodic assets, melodic moments such as the well-radioed "Tico-Tico." slam home the entertainment.

Exhibitor's Booking Suggestion: Sonja in Technicolor, a showmanlike production, and money in the bank. . . . Previewed Feb. 23rd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Just a fair piece of entertainment that has been luxuriantly mounted."

VARIETY: "A tremendously marketable product . . . class production and shrewd showmanship . . . William Goetz can chalk up another box office success."

Current Previews

		%
IT'S A PLEASURE	GOETZ-RKO	175
BRING ON THE GIRLS	PAR	160
SALTY O'ROURKE	PAR	155
THE PICTURE OF DORIAN GRAY	MGM	150
GOD IS MY CO-PILOT	WAR	150
THE UNSEEN	PAR	105
DELIGHTFULLY DANGEROUS	ROGERS-UA	95
THE CHICAGO KID	REP	80
HIGH POWERED	PAR	80
G. I. HONEYMOON	MONO	80
LET'S GO STEADY	COL	80
A SONG FOR MISS JULIE	REP	80
THE JADE MASK	MONO	75

"God Is My Co-Pilot" . . Powerful Air-War Pic

(WARNER BROTHERE)

The Digest's Box Office Estimate:
150%

Producer ..... Robert Buckner
Director ..... Robert Florey
The Players: Dennis Morgan, Dane Clark, Raymond Massey, Alan Hale, Andrea King, John Ridgely, Stanley Ridges, Craig Stevens, Warren Douglas, Stephen Richards, Charles Smith, Minor Watson, Richard Loo, Murray Alper, Joel Allen, Bernie Sell, William Forrest, Danny Dowling, Philip Ahn.
Photography ..... Sid Hickox
Time ..... 89 minutes

Probably one of the most definite tributes to our boys with wings who are playing so important a part in the victory of Allied arms is the fact that there seems no limit to the angles of appeal in telling about them on the screen.

"God Is My Co-Pilot" would seem to have come at a late point in the parade of air-war pictures. But "God Is My Co-Pilot," while it necessarily contains much that is somewhat familiar to us theatre-seat commandos, has its own distinctive appeal, has solid story-line scripting, and winds up as socko entertainment.

Chiefly, this is because the fundamental strength of the picture is in its central character, its biography of Col. Robert Scott as so successful in book form, and the aerial action, while fresh in information, powerfully impressive in dramatic punch, is really only the sturdy framework for its human story.

That human story, the tale of Col. Scott from boyhood days on through the famed sky campaigns of General Chennault's Flying Tigers on the China front, gives Dennis Morgan the best acting opportunity of his career, and Morgan reciprocates with an impressive performance. His interpretation of the role gives backing to the factual quality of the entire picture.

After meeting Col. Scott the boy, whose air ambitions even lead him to jumping from the roof of the family barn with his trust in an umbrella, the Dennis Morgan characterization carries through West Point, early air-mail flying days, the inception of the Flying Tigers unit, and on, almost, to the doorstep of Tokyo. Intelligently scripted, the direction by Robert Florey retains the touch of biographical honesty while moving steadily at good motion picture pace, properly punctuated by thrill moments, and building to a satisfying climax.

Producer Robert Buckner has shown a skillful hand in selection of supporting players—Raymond Massey as General Chennault, Alan Hale as the priest, Andrea King as Morgan's wife, Richard Loo as a Jap flyer nicknamed Tokyo Joe, John Ridgely as the most prominent of the other Flying Tigers.

Exhibitor's Booking Suggestion: Rates high among air pictures, has good all-around human values. . . . Previewed Feb. 16th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "One of the best of all the air pictures."

VARIETY: "Demonstrates Warner facility in turning out a powerful war drama . . . should attract heavy grosses."

Your Support of . . The Red Cross . . Helps Your Boys

"Bring on the Girls" . . Money Musical Comedy

(PARAMOUNT)

The Digest's Box Office Estimate:

160%

Associate producer ..... **Fred Kohlmar**
Director ..... **Sidney Lanfield**
The Players: Veronica Lake, Sonny Tufts, Eddie Bracken, Marjorie Reynolds, Grant Mitchell, Johnny Coy, Peter Whitney, Alan Mowbray, Porter Hall, Thurston Hall, Lloyd Corrigan, Sig Arno, Joan Woodbury, Andrew Tombes, Frank Faylen, Huntz Hall, William Moss, Norma Varden, and Spike Jones orchestra.
Photography ..... **Karl Struss**
Time ..... **91 minutes**

This should be a heavy money-maker. It has hefty musical comedy values, the title is good, the marquee names are good, the dressing is in Technicolor.

"Bring On the Girls" has as lightly premised a plot as many of our best musical comedy memories, but delightful scripting, tight and steadily moving construction, when endowed with such playing, melody, and production backgrounding as is here present it wraps up as a show for anybody's money. And it will get plenty of everybody's money.

The offering is easily the best directorial accomplishment on the Sidney Lanfield list for a long time. He has given able response to a cohesive script and secured full values from the talents of players and the values of top-notch production assistance.

Eddie Bracken is our story. He is the guy with several million dollars who goes into the Navy because he seeks the uniform's anonymity to be sure that when love comes he will be loved for himself and not for his dough. Sonny Tufts is the protector, joining the Navy by order of Bracken's trustees so that he can keep an eye on him.

Stir those two well, then add two piquant portions in the persons of Veronica Lake and Marjorie Reynolds. Veronica is cigaret girl at a night club who is wise to Eddie's wealth, but almost captures him. Marjorie is a night club singer who—would you believe it?—also has money in the background that she is trying to hide.

You have four people now to whom almost anything can happen. Plenty does. Particularly the fun growing out of Bracken's pretense as being deaf so that he can hear what the girls really think about him. This gag thought makes for a series of hilarious situations. The four top players are at their best, and the support is not far behind. The picture will be of particular advantage in advancing the career of Sonny Tufts in its evidence of his versatile talents, this being the occasion for some very pleasing singing along with his naive brand of comedy. Eddie Bracken is the worthy center of interest, and the girls, Miss Lake and Miss Reynolds deliver in acting form equal to the exceptional portraiture in Technicolor by Karl Struss.

There is a youngster, Johnny Coy, dancer unique, who will be sought for more scene stealing moments on the screen. Songs are present in abundance, and of top quality.

Exhibitor's Booking Suggestion: A honey. . . . Previewed Feb. 12th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Grand show . . . takes immediate rank as one of the top musicals of the year."

VARIETY: "Crisp package of entertainment."

"The Chicago Kid" . . . Cops and Robbers

(REPUBLIC)

The Digest's Box Office Estimate:

80%

Associate producer ..... **Eddy White**
Director ..... **Frank McDonald**
The Players: Donald Barry, Otto Kruger, Tom Powers, Lynne Roberts, Henry Daniels, Chick Chandler, Joseph Crehan, Jay Novello, Paul Harvey, Addison Richards, Kenne Duncan.
Photography ..... **William Bradford**
Time ..... **68 minutes**

"The Chicago Kid" sets out to give you no more, and no less, than you want from such a title, and it does that in workmanlike fashion. The customers will get 55 minutes of gangster and black market stuff, crisply directed by Frank McDonald, adequately staged, and satisfactorily played.

The mere fact that the plot is a hodgepodge of contriving, the characters synthetic creations only met in the pulp magazines, will not overly bother the ticket-buyers responding to the title. The action is there, and the pace.

Donald Barry is seen as the center of a "vengeance shall be mine" theme. He believes that his father was railroaded to prison on testimony by Otto Kruger. The father died on the day preceding his release. Barry sets out for revenge—succeeds in worming his way into Kruger's business, into the heart of his daughter, and is riding high on highjacking activities when he learns the truth—that his parent really had been guilty, and a cop-killer. He can't turn back—so bing, bing, we go on to a shooting "crime does not pay" finish.

Very contrived, but done by a group—Armand Shaefer, Eddy White, and Frank McDonald—who know their market and their meller.

Exhibitor's Booking Suggestion: Okay for any spot where you want the cops-and-robbers stuff. . . . Previewed Feb. 9th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Republic has a pleaser here."
VARIETY: "Generally proves to be first rate melodramatic fare."

"Let's Go Steady" . . . . Introduces Youngsters

(COLUMBIA)

The Digest's Box Office Estimate:

75%

Producer ..... **Ted Richmond**
Director ..... **Del Lord**
The Players: Pat Parrish, Jackie Moran, June Preisser, Jimmy Lloyd, Arnold Stang, Skinnay Ennis, Mel Torme, William Moss, Byron Folger, Gladys Blake, Eddie Bruce, William Frambes.
Photography ..... **Benjamin Kline**
Time ..... **60 minutes**

This is a pretty snappy little number to be in the program class. Columbia set out apparently to hit the jive trade, to discover the talents of a group of youngsters, and be perfectly satisfied if they gave entertainment modestly and without flash.

The Ted Richmond production, with Del Lord directing, achieves its objectives. Lacking, naturally, in marquee names, it will be a headache solution for many a booker who wants to be certain that the second number on the bill has sent 'em home happy, even if the top attraction was a problem.

The music is good—hit songs plentiful—the youngsters are personable and talented, the direction by Del Lord keeps a story line going without affecting his pace or the proper spotting of his songs.

The plot, if you wish to know it, is based on the inheritance by Pat Parrish of a song publishing business which turns out to have been a racket preying on ambitious would-be melody writers. She just gets settled in her inheritance when a horde of youngsters deluge her demanding their money back. Comes the springboard—June and these kids combine to put the proposition over on a legitimate basis.

Neat excuse for a picture, and sparked by hot competition from a group of youngsters who really have youth on the ball. A newcomer, Mel Torme, with his Meltones, gets the highlights and scores solidly. Skinnay Ennis is in for a good spot. And the other youngsters, Pat Parrish, Jackie Moran, June Preisser, run a neck and neck race. Arnold Stang handles a comedy assignment capably.

Exhibitor's Booking Suggestion: Neat, light, fun and melody package for any supporting spot. . . . Previewed Feb. 2nd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Knockout little entertainment destined to take its place among the best pictures Columbia will produce this year."

VARIETY: "Offers an amusing array of jive youngsters in songs and specialties and proves okay supporting material."

"Salty O'Rourke" . . Punchy Race-Track Yarn

(PARAMOUNT)

The Digest's Box Office Estimate:

155%

Associate producer ..... **E. D. Leshin**
Director ..... **Raoul Walsh**
The Players: Alan Ladd, Gail Russell, William Demarest, Stanley Clements, Bruce Cabot, Spring Byington, Darryl Hickman, Rex Williams, Don Zelaya, Lester Mathews, Marjorie Woodworth. David Clyde.
Photography ..... **Theodore Sparkuhl**
Time ..... **93 minutes**

"Salty O'Rourke" is as salty as its title, in the true Raoul Walsh tradition of red-meat entertainment. Blessed with the seldom-failing attraction of a race track background, telling a consistently interesting story, played to the hilt, and directed by an assured hand, it should wind up as very profitable entertainment for producer and exhibitor.

Alan Ladd will carry the marquee, and he turns in a top performance. Almost equal credit most be given, however, to the work of the surrounding players who unanimously respond to Raoul Walsh's direction with crisply chiseled characterizations. Stanley Clements is a standout; Gail Russell, William Demarest, Bruce Cabot and all others are on their toes.

We are told the story of Alan Ladd, gambler caught behind the eight ball because of a heavy debt to toughie bookmaker, Bruce Cabot, and of what happens when he starts to fight his way out. First move is the purchase of a horse that is a bargain because, though he is faster than a fiction writer's lightning, no rider can handle his ornery disposition. Ladd digs up Clements, disbarred jockey, who must tackle the job but must pose as his own younger brother. His fictitious age means attending school, and that results in meeting teacher, Gail Russell.

There you have the elements for a corking story—when it has been handled in scripting, playing, and direction as it has been here. Three men, Ladd, Clements, and Cabot, and the girl, heading towards a dynamite situation. Romance, the bawdy humor of the stables, and the inevitable thrill of a race track climax are neatly blended.

There is fine support for the principals already mentioned by the entire cast, with particular credit to William Demarest, Spring Byington, and Marjorie Woodworth.

Exhibitor's Booking Suggestion: Sound audience meat for almost all classes. . . . Previewed Feb. 16th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Packs a tremendous wallop which will keep the customers tense all the way."

VARIETY: "Will ride as profitable top entertainment in all locations."

"The Jade Mask" . . . Worthy of Charlie Chan

(MONOGRAM)

The Digest's Box Office Estimate:

75%

Producer ..... **James S. Burkett**
Director ..... **Phil Rosen**
The Players: Sidney Toler, Manton Moreland, Edwin Luke, Hardie Albright, Janet Warren, Edith Evanson, Alan Bridge, Ralph Lewis, Frank Reicher, Cyril DeLavanti, Dorothy Granger, Jack Ingram, Lester Dorr, Henry Hall.
Photography ..... **Harry Neumann**
Time ..... **64 minutes**

Charlie Chan marches on—and his tread is firm and steady. "The Jade Mask," latest of his adventures as brought to the screen by Monogram, should fully satisfy Monogram customers for the group. In many ways it is the best of the series.

The pace, as handled by Director Phil Rosen, is fast, Sidney Toler grows even more closely into his exclusive role, the well-chosen support gives opportunity for excellent subordinate characterizations.

True, there are a few loose story ends strewn about when the 64 minutes are up. But these trivialities are not dangerously serious to fans who like their Charlie Chan.

This time Charlie lands in the home of a murdered scientist, Frank Reicher. It seems that Reicher was hated enough to have been murdered by almost anyone in the cast—except Charlie and Number 4 son, of course—and to make matters even better for spectator interest more murders happen after Charlie arrives on the scene. Charlie, himself, narrowly escapes death.

All the trouble arose because the murdered scientist had been at work on a secret formula of importance to the war effort and the officials not only wanted the killing cleared up but the formula regained.

Edwin Luke, brother of Keye Luke, original Number One son of the Chan series, makes his debut in this one and turns in a very competent performance. Mantan Moreland is tops in the support, milking some good moments for solid laughs.

Exhibitor's Booking Suggestion: Will satisfy the series followers. . . . Previewed Feb. 20th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Fast-paced, highly exciting whodunit."

VARIETY: "Up to standard in plot suspense and characterization."

"High Powered" . . . Has Pine-Thomas Power

(PARAMOUNT)

The Digest's Box Office Estimate:

80%

Producers ..... **William Thomas, William Pine**
Director ..... **William Berke**
The Players: Robert Lowery, Phyllis Brooks, Mary Treen, Joe Sawyer, Roger Pryor, Ralph Sanford.
Photography ..... **Fred Jackman, Jr.**
Time ..... **60 minutes**

See the world, and all its occupations, with Pine-Thomas. And have an exciting time while you're doing it.

This time the partners Bill, whose product is now firmly established on the Paramount list, take us to the rough and tough workers who are engaged in building a cracking plant for super-octane gas the Air Forces need so much. The hard-boiled characters of the action are boilermakers, steelworkers, and a couple of nice girls who run a lunchwagon serving the appetites of the hairy-chested males.

It is a regeneration theme, Robert Lowery being seen as the former high rigger who has lost his nerve about the heights because of the death of a pal in a fall. Roger Pryor, Phyllis Brooks play a part in his comeback which is built for a strong climax scene. Mary Treen, partner to Miss Brooks in the lunch business, teams with Joe Sawyer for the comedy.

Film has been well paced by Director William Berke, numerous fight scenes handled for punch, and the Lowery top scene when he mounts the high boom to rescue Pryor, is a swell topper for the capably produced meller.

Exhibitor's Booking Suggestion: Good action bet. . . . Previewed Feb. 16th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Starts at a good pace and keeps moving . . . audiences will like it."

VARIETY: "Picturesque, dynamic melodrama, turned out to the popular taste."

Never Time to Stop Selling War Bonds !

THE BIG SHOW-OFF

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ARTHUR LAKE · DALE EVANS

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It's BIG in laughs . . . Packed with comedy sequences.



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It's BIG in entertainment power . . . Studded with surprises



The BIG SHOW-OFF will pay off BIG at the box office.



A REPUBLIC PICTURE

"Picture of Dorian Gray" . . Heavy for Masses

(MGM)

The Digest's Box Office Estimate:

150%

Producer ..... **Pandro Berman**
Director ..... **Albert Lewin**
The Players: George Sanders, Hurd Hatfield, Donna Reed, Angela Lansbury, Peter Lawford, Lowell Gillmore, Richard Fraser, Douglas Walton, Morton Lowry, Miles Mander, Lydia Bilbrook, Mary Forbes, Robert Grieg, Moyna Macgill, Billy Bevan, Renie Carson, Lillian Bond, and Devi Dja and her Balinese Dancers.
Photography ..... **Harry Stradling**
Time ..... **111 minutes**

"The Picture of Dorian Gray" is going to be one of those booking headaches. It has been so superbly produced; it concerns Oscar Wilde, the mention of whose name sends titillations through the "smarter set." It hints at things that might just as well be left—well, anywhere, as long as the celluloid shortage continues.

"The Picture of Dorian Gray" is a fine producing job by the skillful Pan Berman. The wonder is that anybody should decide to make a picture of the erotic tale. The result, on the screen, is the extraordinarily good production skill that Berman and Leo would give any picture, and the answer to the $64 question is why all the fuss?

If a few of our exhibitor readers are not up on the facts of life we might interject the reportorial information that "The Picture of Dorian Gray" is the creation of a degenerate, Oscar Wilde, who got his brain wavings into print, and thus achieved the lable of "classic" from the sort of people who think that if you are "daring" then it follows that you must be classic. Watered down—diluted would be the better word—for the screen, "The Picture of Dorian Gray" is still a pitiful figure on the human stage. Talkative beyond endurance, screwey as all hell, not at all the sort of guy, in himself, and his fellows, that you want around a home.

Box office will be a dud in general runs where common ordinary healthy human beings will be tired by the talk and will never realize the insinuations. For the first runs, shrewd producer Pan Berman may have picked a flash winner, because the psuedo-intellectuals think there are hidden wonders in Oscar Wilde, and Leo the Lion will go to town on the selling.

It is about time we tell you something about the picture. First of all, it is a superb production job. Producer Berman, Director Lewin, and the lush resources in talent and money of MGM, have combined for one of the memorable picture-making jobs of the year.

And then about the acting—Hurd Hatfield, whose role might be called a "pansy" in any but a family trade publication, delivers an impressive characterization in a characterization that was as difficult as it is disagreeable. George Sanders finds himself at home spouting the verbiage about love, marriage, and life, that is Oscar Wilde. Support is the choice of our British acting colony, grand troupers all.

Exhibitor's Booking Suggestion: We have tried to say it all above. . . . Previewed Feb. 15th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "The magnificence of production can hardly be approached by any picture that has ever been made."

VARIETY: "This is one of the most daring of screen enterprises."

"The Unseen" . . Quality Mystery Thriller

(PARAMOUNT)

The Digest's Box Office Estimate:

105%

Associate producer ..... **John Houseman**
Director ..... **Lewis Allen**
The Players: Joel McCrea, Gail Russell, Herbert Marshall, Phyllis Brooks, Isobel Elsom, Norman Lloyd, Mikhail Rasumny, Elisabeth Risdon, Tom Tully, Nona Griffith, Richard Lyon, Victoria Horne, Mary Field.
Photography ..... **John F. Seitz**
Time ..... **87 minutes**

Director Lewis Allen has shown a skill in the handling of "The Unseen" that gives bright promise for his future contributions to the screen. The John Houseman production for Paramount emerges under the combined talents of writers, producer, players and Allen to high ranking in the tricky field of class chiller fare.

The picture will have universal appeal to the fans who delight in their shivering, and added prestige and money value through the fact of its intelligence.

So thoroughly gripping is the suspense and the mystery of the yarn, its playing and direction, that no reviewer will yield to the temptation to tell you the solution to its puzzles. He can give you the background: Joel McCrea is the widower, with two unusually bright children. Gail Russell is a new governess arriving to handle the children. Then—

AH-ha!—there is a house next door, boarded up for years since the death of its owner, and kept permanently closed by his widow. Also, there were circumstances about the death of McCrea's wife which were suspicious. There is a doctor, Herbert Marshall, intimate with McCrea and his precocious children.

That—the house next door, the people involved, and later the police, make for the gol durndest of eerie suspense, impending tragedy, and what you may desire. Joel McCrea's role, requiring the most clever shading for the values he secures, is one of the best things he has done for the screen. Miss Russell, handling the puzzled role as governess, is unusually effective. No words are needed to say that Herbert Marshall delivers solidly to the general fine result.

Surprise of the picture are the youngsters—Nona Griffith and Richard Lyon on the credit list—but in reality the children of Beebe Daniels and Ben Lyon, well known favorites of yesteryear here and currently as strong in England. The children carry important parts, unusually important to the psychological impact of the entire shudder, and their contributions are outstanding.

All in all, "The Unseen" is an item on the Paramount list bringing credit to all concerned, Producer Houseman, Director Allen, scripters, players and technicians.

Exhibitor's Booking Suggestion: On the quality list for horror subjects. . . . Will satisfy the nuts but also please the intelligent. . . . Previewed Feb. 16th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Has the unmistakable stamp of quality . . . every prospect of meeting with wide public approval."

. . . The Red Cross Works All the Time

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GAYETY ---
•
EXCITEMENT
•
GORGEOUS GIRLS ....



HIT SONGS
•
BOX OFFICE ... ALLURE
•
A MUSICAL EXTRAVAGANZA

International Pictures
presents

"BELLE OF THE YUKON"

IN GORGEOUS TECHNICOLOR

starring

Randolph Scott **Gypsy Rose Lee**
Dinah Shore **Bob Burns**

with

CHARLES WINNINGER

●

Produced and Directed by

WILLIAM A. SEITER

●

Hear Dinah Shore sing the Hit Parade songs—
"SLEIGH RIDE IN JULY" "LIKE SOMEONE IN LOVE"
by the Composers of "Going My Way" hits — Burke and Van Heusen

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THE HONOR BOX WINNER

WILLIAM A. SEITER

Produced and Directed

"Belle of the Yukon"

AN INTERNATIONAL PICTURE

THE HONOR BOX WINNER

RANDOLPH SCOTT

"Belle of the Yukon"

AN INTERNATIONAL PICTURE

THE HONOR BOX WINNER

BOB BURNS

HOLLYWOOD REPORTER:
"Bob Burns was never better. He has a running comedy routine which becomes increasingly funny, so much so that in the latter portion of the film, the audience was tittering as soon as he began to launch another variation of his gag."

BOX OFFICE DIGEST:
"One of the most interesting notes of the picture is the return of Bob Burns to the screen. We could use more of Bob Burns. . . He wraps up the comedy honors here."

DAILY VARIETY:
"Bob Burns handles his comedy with characteristic punch."

"Belle of the Yukon"

AN INTERNATIONAL PICTURE

THE HONOR BOX WINNER

Johnny Burke and James Van Heusen

Music and Lyrics

"Belle of the Yukon":
"SLEIGH RIDE IN JULY"

"LIKE SOMEONE IN LOVE"

Academy Nomination:
"SWINGING ON A STAR"
"Going My Way"
(Paramount)

"Belle of the Yukon"

AN INTERNATIONAL PICTURE

All Features Released in 1944

A
OVER $500,000

Going My Way	PAR	264
Wilson	FOX	240
Since You Went Away	UA	238
Song of Bernadette	FOX	237
Lady In the Dark	PAR	221
Meet Me In St. Louis	MGM	208
Mrs. Parkington	MGM	202
Dr. Wassell	PAR	198
Winged Victory	FOX	197
Hollywood Canteen	WAR	194
The Princess and the Pirate	RKO	193
National Velvet	MGM	190
Gaslight	MGM	188
30 Seconds Over Tokyo	MGM	188
Arsenic and Old Lace	WAR	182
Mr. Skeffington	WAR	182
White Cliffs of Dover	MGM	182
Dragon Seed	MGM	181
Cover Girl	COL	181
Frenchman's Creek	PAR	178
Can't Help Singing	UNIV	177
To Have and Have Not	WAR	173
Pin Up Girl	FOX	172
I'll Be Seeing You	UA	171
Christmas Holiday	UNIV	170
Casanova Brown	RKO	167
Miracle of Morgan's Creek	PAR	166
Keys to the Kingdom	FOX	164
Up In Arms	RKO	164
Buffalo Bill	FOX	164
Janie	WAR	163
Tender Comrade	RKO	163
Two Girls and A Sailor	MGM	162
Passage to Marseilles	WAR	162
The Desert Song	WAR	162
Woman In the Window	RKO	161
The Fighting Seabees	REP	160
And Now Tomorrow	PAR	160
Kismet	MGM	158
Ala Baba and the Forty Thieves	UNIV	158
Shine On Harvest Moon	WAR	158
Laura	FOX	157
Bathing Beauty	MGM	157
Greenwich Village	FOX	156
None But the Lonely Heart	RKO	155
Together Again	COL	155
Irish Eyes Are Smiling	FOX	155
Home In Indiana	FOX	154
Music for Millions	MGM	153
The Seventh Cross	MGM	152
Standing Room Only	PAR	151
Follow the Boys	UNIV	148
The Purple Heart	FOX	147
Double Indemnity	PAR	147
Gung Ho!	UNIV	147
Step Lively	RKO	146
Thin Man Goes Home	MGM	146
Dough Girls	WAR	145
Wing and A Prayer	FOX	144
Marine Raiders	RKO	144
The Impatient Years	COL	143
See Here, Private Hargrove	MGM	143
Four Jills In a Jeep	FOX	142
The Lodger	FOX	142
I Love A Soldier	PAR	141
Marriage Is A Private Affair	MGM	140
Jane Eyre	FOX	140
In Our Time	WAR	138
The Sullivans	FOX	137
Song of Russia	MGM	137
The Conspirators	WAR	136
And the Angels Sing	PAR	136
The Eve of St. Mark	FOX	136
Lost In A Harem	MGM	136

B
FROM $200,000 TO $500,000

In Society	UNIV	162
None Shall Escape	COL	137
Very Thought of You	WAR	135
Bride By Mistake	RKO	133
The Lost Angel	MGM	133
Summer Storm	UA	131
Hearts Are Young and Gay	PAR	131
Chip Off the Old Block	UNIV	126
Tall In the Saddle	RKO	124
Mazie Goes to Reno	MGM	121
This Is the Life	UNIV	121
Up In Mabel's Room	UA	119
House of Frankenstein	UNIV	118
It Happened Tomorrow	UA	117
Abroad With Two Yanks	UA	116
Make Your Own Bed	WAR	115
The Hairy Ape	UA	114
Bridge of San Luis Rey	UA	112
Brazil	REP	106
Phantom Lady	UNIV	111
Invisible Man's Revenge	UNIV	107
Rationing	MGM	107
The Master Race	RKO	104
In the Meantime Darling	FOX	104
Roger Touhy, Gangster	FOX	104
Her Primitive Man	UNIV	104
Secret Command	COL	104
Atlantic City	REP	103
Address Unknown	COL	103
Curse of the Cat People	RKO	103
Days of Glory	RKO	102
San Diego, I Love You	UNIV	102
Ghost Catchers	UNIV	102
Lake Placid Serenade	REP	101
Action In Arabia	RKO	101
Tarzan's Desert Mystery	RKO	101
Song of the Open Road	UA	98
The Imposter	UNIV	98
Youth Runs Wild	RKO	98
Music In Manhattan	RKO	96
Swing Fever	MGM	96
Carolina Blues	COL	95
Kansas City Kitty	COL	95
Three Is A Family	UA	95
The Girl Rush	RKO	91
Address Unknown	COL	91
Nine Girls	COL	91
Three Men In White	MGM	90
Woman of the Town	UA	90
Lady Let's Dance	MONO	90
Main Street After Dark	MGM	90
Babes On Swing Street	UNIV	88
Mummy's Ghost	UNIV	88
Jungle Woman	UNIV	88
Man From Frisco	REP	87
Hey Rookie	COL	87
Three Russian Girls	UA	87
Man In Half Moon Street	PAR	86
Jam Session	COL	84
The Yellow Canary	RKO	83
Enemy of Women	MONO	82
Mlle. Fifi	RKO	82
Pardon My Rhythm	UNIV	82
Voice In the Wind	UA	82
Return of Arsene Lupin	UNIV	81
National Barn Dance	PAR	80
Girl in the Case	COL	80
Slightly Terrific	UNIV	80
The Scarlet Claw	UNIV	80
Destiny	UNIV	78

C
FROM $100,000 TO $200,000

Lady and the Monster	REP	94
Dead Men's Eyes	UNIV	92
Cry of the Werewolf	COL	92
Return of the Vampire	COL	91
Soul of A Monster	COL	87
Alaska	MONO	87
Calling Dr. Death	UNIV	86
The Spider Woman	UNIV	86
Take It Big	PAR	85
Dixie Jamboree	PRC	84
The Navy Way	PAR	84
Strange Affair	COL	84
Bluebeard	PRC	84
When Lights Go On Again	PRC	83
The Reckless Age	UNIV	83
Faces in the Fog	REP	83
One Body Too Many	PAR	82
Murder in the Blue Room	UNIV	82
The Singing Sheriff	UNIV	82
Crime By Night	WAR	82
Wave, Wac and a Marine	MONO	82
Escape to Danger	RKO	82
Casanova In Burlesque	REP	82
Uncensored	FOX	82
Coastal Command	RKO	82
When Strangers Marry	MONO	82
Rosie the Riveter	REP	82
Double Exposure	PAR	81
Timber Queen	PAR	81
Grissley's Millions	REP	81
Pearl of Death	UNIV	81
The Big Noise	FOX	81
They Live In Fear	COL	81
Ever Since Venus	COL	81
Find the Blackmailer	WAR	81
Storm Over Lisbon	REP	81
Goodnight Sweetheart	REP	81
U-Boat Prisoner	COL	81
The Whistler	COL	81
My Best Gal	REP	81
Klondike Kate	COL	81
Cowboy Canteen	COL	81
Beautiful But Broke	COL	81
Dark Mountain	PAR	80
Goin' to Town	RKO	80
Seven Days Ashore	RKO	80
Shadows In the Night	COL	80
Girl Who Dared	REP	80
Port of 40 Thieves	REP	80
Minstrel Man	PRC	80
Weekend Pass	UNIV	80
Moonlight and Cactus	UNIV	79
Moon Over Las Vegas	UNIV	79
Dancing In Manhattan	COL	78
Louisiana Hayride	COL	78
So's Your Uncle	UNIV	78
Hat Check Honey	UNIV	78
Swing Out the Blues	COL	78
Trocadero	REP	78
Bermuda Mystery	FOX	78
Mark of the Whistler	COL	77
That's My Baby	REP	77
Stars On Parade	COL	77
Candlelight In Algeria	FOX	77
South of Dixie	UNIV	77
Allergic to Love	UNIV	77
Passport to Destiny	RKO	77
Amazing Mr. Forrest	PRC	76
Twilight On the Prairie	UNIV	76
She's A Sweetheart	COL	76
Falcon In Hollywood	RKO	76
Hi, Beautiful	UNIV	76
Strangers In the Night	REP	76
One Mysterious Night	COL	76
The Racket Man	COL	76
Falcon In Mexico	RKO	76
Underground Guerrillas	COL	76
Gildersleeve's Ghost	RKO	76
Aldrich's Little Secret	PAR	76

D
BELOW $100,000

Are Those Our Parents?	MONO	93
Johnny Doesn't Live Here	MONO	85
Army Wives	MONO	83
Town Went Wild	PRC	83
Delinquent Daughters	PRC	83
I Accuse My Parents	PRC	81
Oh, What A Night	MONO	81
Lady In The Death House	PRC	81
The Voodoo Man	MONO	81
Gambler's Choice	PAR	81
The Chinese Cat	MONO	80
The Jade Mask	MONO	78
Dangerous Journey	FOX	78
End of The Road	REP	78
Leave It to the Irish	MONO	78
Men On Her Mind	PRC	78
Sgt. Mike	COL	78
Adventures of Kitty O'Day	MONO	78
Crazy Knights	MONO	77
Machine Gun Mama	PRC	77
Return of the Ape Man	MONO	77
My Buddy	REP	77
Black Magic	MONO	77
Three Little Sisters	REP	77
Call of the South Seas	REP	77
Hot Rhythm	MONO	77
The Million Dollar Kid	MONO	77
Shadow of Suspicion	MONO	76
Bowery Champs	MONO	76
The Mad Monster	PRC	76
The Great Mike	PRC	76
Miss Bobby Socks	COL	76
I'm From Arkansas	PRC	76
Sing Neighbor Sing	REP	76
Block Busters	MONO	76
The Contender	PRC	76
Secrets of Scotland Yard	REP	76
Waterfront	PRC	76
Call of the Jungle	MONO	76
The Monster Maker	PRC	76
Sweethearts of the U.S.A.	MONO	76
Girl From Monterey	PRC	76
Career Girl	PRC	76
Nabonga	PRC	76
Chan In the Secret Service	MONO	76
Sing A Jingle	UNIV	76
Moonlight In Vermont	UNIV	76
Sailor's Holiday	COL	76
Detective Kitty O'Day	MONO	76
Unwritten Code	COL	75
Three of A Kind	MONO	75
Mr. Muggs Steps Out	MONO	75
Swingtime Johnny	UNIV	75
Hi, Good Lookin'	UNIV	75
Weird Woman	UNIV	75
The Missing Juror	COL	74
Swing Hostess	PRC	74
Silent Partner	REP	74
The Underdog	PRC	74
Follow the Leader	MONO	74
What A Man!	MONO	74
Seven Doors to Death	PRC	73
Shake Hands With Murder	PRC	73
Henry Aldrich, Boy Scout	PAR	73
Falcon Out West	RKO	73
Lady In the Death House	PRC	73
Men of the Sea	PRC	71

The Heavenly Body	MGM	136
Show Business	RKO	135
Cobra Woman	UNIV	133
The Uninvited	PAR	133
Experiment Perilous	RKO	133
Guest in the House	UA	132
Something For the Boys	FOX	132
Rainbow Island	PAR	132
Andy Hardy's Blonde Trouble	MGM	132
Mr. Winkle Goes to War	COL	131
Between Two Worlds	WAR	131
The Merry Monahans	UNIV	131
Broadway Rhythm	MGM	130
An American Romance	MGM	128
Lifeboat	FOX	128
'Till We Meet Again	PAR	126
Once Upon A Time	COL	126
Mask of Dimitrios	WAR	126
Meet the People	MGM	126
Mark Twain	WAR	123
Gypsy Wildcat	UNIV	122
'Till We Meet Again	PAR	122
Uncertain Glory	WAR	122
Sunday Dinner For A Soldier	FOX	122
Bowery to Broadway	UNIV	121
Canterville Ghost	MGM	121
Barbary Coast Gent	MGM	121
Hail the Conquering Hero	PAR	121
The Climax	UNIV	120
Ministry of Fear	PAR	118
Sensations of 1945	UA	117
Dark Waters	UA	112
The Hitler Gang	PAR	111
Tampico	FOX	108
Take It or Leave It	FOX	107
Ladies Courageous	UNIV	107
Hour Before the Dawn	PAR	104
Sweet and Lowdown	FOX	102
The Great Moment	PAR	101
Knickerbocker Holiday	UA	94
Two Man Submarine	COL	76
She's A Soldier Too	COL	75
Racket Man	COL	75
Week End Pass	UNIV	75
You Can't Ration Love	PAR	75
A Night of Adventure	RKO	73
Ghost That Walks Alone	COL	75
emboree	REP	73
My Pal Wolfe	RKO	72

EXPLANATION OF FIGURES

The Percentages listed after the names of the pictures in the adjoining A, B, C, and D columns, and also found elsewhere in this publication, represent the amount of actual business being done at theatre box offices. For example, if a certain picture grosses $10,000 on a week, where the average business of that theatre is actually $10,000, then that particular picture rates a 100 per cent average.

However, if the picture should be "a lemon" and only does $7,500 on the week, then it rates 75 per cent on that particular booking. On the other hand, if a picture should be a box office "wow," and hits $25,000 on the week, then that picture draws a 250 per cent rating, or 150 per cent above average business, which of course is most unusual.

As soon as pictures are released in various key cities throughout the nation, the percentages are averaged out and the figures are printed in Box Office Digest. On another page are two boxes marked "Pictures Going Up" and "Pictures Going Down," indicating that very few films stay at the same level at which they open up on their initial engagements.

Occasionally big publicity and exploitation campaigns will get a picture off to a fine start but if said picture has been over-rated, word-of-mouth may drop the box office receipts off considerably, thus lowering the percentage. Of course, this can also work the other way with a fine picture getting off to a bad start and then building on all of its subsequent runs.

"Delightfully Dangerous"

(ROGERS-UA)

The Digest's Box Office Estimate:

95%

Producer ..... Charles R. Rogers
Associate producer ..... Joseph S. Tishinsky
Director ..... Arthur Lubin
The Players: Jane Powell, Ralph Bellamy, Constance Moore, Morton Gould and orchestra, Arthur Treacher, Louise Beavers, Ruth Tobey, Ruth Robinson, Andre Charlot, Shirley Hunter Williams.
Photography ..... Milton Krasner
Time ..... 94 minutes

Adolescence has its fascination for Charles Rogers, as witness his early urging of Deanna Durbin when Universal production chief and his most recent "Song of the Open Road." In his latest offering, "Delightfully Dangerous," he continues along his formula road.

Jane Powell is the star now introduced, and Constance Moore and Ralph Bellamy the more experienced troupers to help carry the story burden, with Morton Gould's orchestra for the flash novelty. These factors wind it up as satisfactory entertainment, without boasting the smoothness to make it a class offering.

Miss Powell registers solidly. She is personable and she can sell her songs. Plot sets her as a youngster who has fixed her ambition to be a singer on the Morton Gould program. She got the idea when she discovered that big sister, Constance Moore, was not a big Broadway musical star, but only a burlesque scanty. She makes the grade for a climax that is show worthy—a combination of boogie-woogie and Strauss.

Story gets in the way of the music too frequently for Director Arthur Lubin to really roll along, but on the whole he has handled his opportunities capably.

Exhibitor's Booking Suggestion: One of those in-betweeners. . . . Previewed Feb. 23rd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Will probably provide diversion for many of the ticket buyers."

VARIETY: "Obviously aimed at family trade . . . for such audience it should ring at turnstiles."

TIME MARCHES ON!

Box Office Digest Annual Is Now Going to Press!

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THE BOX OFFICE DIGEST

1019 SOUTH HAUSER : : : LOS ANGELES 35, CALIFORNIA

RETURN POSTAGE GUARANTEED

Sid Bidell

"G-I Honeymoon" . . . Neat Program Package

(MONOGRAM)

The Digest's Box Office Estimate:

80%

Producer ..... **Lindsley Parsons**
Director ..... **Phil Karlstein**
The Players: Gale Storm, Peter Cookson, Arline Judge, Frank Jenks, Jerome Cowan, Jonathan Hale, Andrew Tombes, Virginia Brissac, Ruth Lee, Earle Hodgins, Ralph Lewis, Claire Whitney.
Photography ..... **Harry Neumann**
Time ..... **69 minutes**

This is a satisfying package of program entertainment. It marks Monogram's entry into the field of semi-racy farce, with those sly lines and teasing situations of the formula, and while not being ultra-smart will likely give plenty of fun for many audiences.

The theme is the safe and sure one—boy and girl get married, and then have a heck of a time getting further along on marriage than the agreement to their vows. The title tells you what the trouble is. They are on a "G-I Honeymoon." Scarcely have the bells tolled before hindrances begin to pile up. Peter Cookson is the lieutenant hubby, Gale Storm the blushing bride. Their complications start almost before the fatal binding words are spoken, they continue aboard a train as Cookson responds to military orders, they climax when they land in an apartment that for entirely different reasons has been declared "out of bounds" to service men.

It all makes for good fun, once it gets under way. This Peter Cookson continues to register as someone to be considered in the present day search for likeable juveniles, Miss Storm is an appealing representative of the brides whose marriages never seem to get consummated. Support is okay, with Frank Jenks snatching plenty laughs, Arline Judge her share, and Jerome Cowan giving substance to a meanie role.

Exhibitor's Booking Suggestion: Never-failing premise, lots of laughs for the snicker trade. . . . Previewed Feb. 20th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "First rate picture . . . tightly woven comedy."

VARIETY: "Okay supporting material for the top houses and able to carry the load in most of the smaller houses."

"Song for Miss Julie" . . . . Average Film Fare

(REPUBLIC)

The Digest's Box Office Estimate:

80%

Associate producers ..... **William Rowland, Carley Harriman**
Director ..... **William Rowland**
The Players: Shirley Ross, Barton Hepburn, Cheryl Walker, Roger Clark, Jane Farrar, Elisabeth Risdon, Lilian Randolph, Peter Garey, Renie Riano, Harry Crocker, The Robertos, Vivian Fay, and introducing Alicia Markova and Anton Dolin.
Photography ..... **Mack Stengler**
Time ..... **70 minutes**

"A Song for Miss Julie" can only be rated as mild entertainment. It has its moments, but they are not consistently frequent enough to sustain the 70 minutes running time; on the other hand, it has hard-working players, a ballet novelty that is unusual, and quality production values.

The trouble seems to stem back to the oft-tried attempt to make the worries of playwrights of interest to the lay customer. Exhibitors toss off such efforts as "that back stage stuff." The customers all too frequently just don't know what all the fuss is about.

In the case "A Song for Miss Julie" we are asked to concern ourselves about a couple of writers who are trying to weave a musical around a certain family's history. There are two sides to every family—the one displayed to the outside world, and the human side which has its spotty pages.

Our playwriters, Barton Hepburn and Roger Clark, struggle through to script success. Shirley Ross is a member of the family with a striptease background. The players are capable, but they cannot fully overcome the fact that the story necessitates an overabundance of talk, and the axiom that the customers who pay you money to see a show do not get overly exicted about the fact that someone is having a difficult time creating a show.

Exhibitor's Booking Suggestion: Average fare in the program musical bracket.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Unusual and highly entertaining . . . smartly produced intimate musical."

VARIETY: "Dull, uninteresting screen fare."

Box Office
DIGEST

VOLUME 16, NO. 16 HOLLYWOOD, CALIF., MARCH 31, 1945

CURRENT PREVIEWS

★

THE AFFAIRS OF SUSAN

★

THE CLOCK

★

A ROYAL SCANDAL

★

COUNTER ATTACK

★

THE CORN IS GREEN

★

LEAVE IT TO BLONDIE

★

THE LADY CONFESSES

★

ROGUE'S GALLERY

★

COLONEL BLIMP

The Box Office Reports:

●

"Sudan"

Hot Place ...
Hot Box Office

●

Universal Technicolor Formula Hits Again

See Page Five

Published by Robert E. Welsh, 1019 So. Hauser Blvd., Los Angeles 35, California
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The Box Office

DIGEST "HONOR BOX"

This Week UNIVERSAL Wins With:
"SUDAN"
143%



PAUL MALVERN

THE PICTURE

Producer
Paul Malvern

Director
John Rawlins

Original screenplay
Edmund L. Hartman

Photography
George Robinson

Technicolor director
Natalie Kalmus

Art direction
John B. Goodman
Richard H. Riedel

Special photography
John P. Fulton

Musical score and direction
Milton Rosen

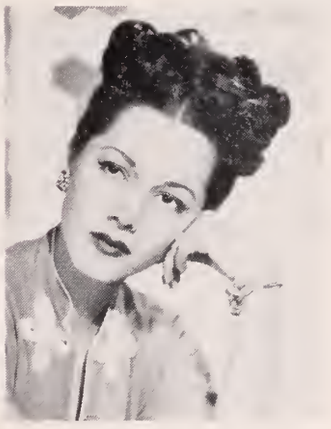


JOHN RAWLINS

☆

THE PLAYERS

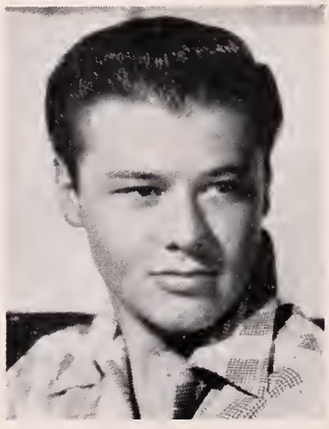
Maria Montez
Jon Hall
Turhan Bey
Andy Devine
George Zucco
Robert Warwick
Phil Van Zandt
Harry Cording
George Lynn
Charles Arnt



MARIA MONTEZ



JON HALL



TURHAN BEY

The Box Office
DIGEST
The Industry's
Distinctive Weekly

HERE'S THE RECORD

A REPORT BETTER THAN ANY EDITORIAL

(Editor's Note: We have never seen such a remarkably complete and impressive summary of the motion picture industry's contribution to the war effort than the following report from the War Activities Committee. It is of real interest to any of us as reading, and can be of great value to theatre men who, now, and in the future, can use a concise report for the information of their local editors, civic leaders, and such organizations as the Chamber of Commerce, Rotary, Kiwanis, etc. Put it in your file.)

Participation in the three War Bond campaigns of 1944 cost the Motion Picture Industry more than $15,000,000, according to the annual report. It also estimated the value of the 16mm overseas gift films to Dec. 31, 1944, to be in excess of $24,800,000.

During the War Loans last year, "theatre men cancelling regular shows, sponsored 15,110 free shows, bond premiers, children's premieres and free movie days," the report said. These represented a waiver of more than $4,500,000 in admissions. Distributors waived film rentals. Both distributors and exhibitors used their employes on campaign work and spent large sums of money to advertise war bond shows.

Another special committee of the War Activities Committee, headed by the Boston exhibitor, San Pinanski, now is at work for the Seventh War Loan campaign, May 14 to June 30.

George J. Schaefer is chairman of the WAC, Francis S. Harmon, vice chairman and coordinator and Herman Gluckman, treasurer. The chairmen of the divisions are: S. H. Fabian, theatres; Jack Alicote, trade press; Walton C. Ament, news reels; John Cromwell, Hollywood; Arthur M. Loew, foreign managers; Gradwell L. Sears, distributors.

* * *

The 16mm gift film service, at the end of 1944, had provided 24,867 prints of feature films for overseas army and navy showing and 26,341 prints of shorts. GI Joe's neighborhood circuit, which stretches around the world, plays to an estimated audience of 1,450,000 uniformed film fans. The estimated number of showings each day are 3,500. Annually, 156 feature films are shipped from the New York headquarters of the Army Overseas Motion Picture Service.

The 21 exchange centers in the 16mm uniformed circuit are:

France, Italy, Hawaii, New Caledonia, Fiji, New Guinea, Australia, India, Alaska, Edmonton, Canada, North Atlantic Army Transport Command, Iceland, Newfoundland, Caribbean Army Transport Command, South Atlantic Army Transport Command, Accra, Africa, Egypt, Iran, Panama, Bermuda and Greenland.

Many of the outstanding feature pictures of the past year had their premieres in combat zones weeks before Broadway or Hollywood audiences saw them. The report calls these "foxhole premieres" and continues: "In the steaming jungles of the Pacific, in Italy, France, Belgium and Germany, wherever American troops have planted their boots, top rank film productions have had their first public showings. Some of these premieres have been in Quonset huts, some in makeshift outdoor clearings, some in shell wrecked barns and even an occasionally captured theatre. A few days after our men hit the beach of Normandy they had a premiere. Pilots just back from a bombing mission became first nighters at their base in England. Everywhere the American fighting man gets the best Hollywood entertainment and he gets it first."

The WAC report, referring to news reels, said of the 2241 subjects shown in the total news reel releases of 1944, more than 1100 were devoted to war scenes. But 34 per cent of the "shots" were of the European end of the anti-Axis struggle and 14 per cent were from the Pacific. Although a presidential election took place in 1944 after a spirited campaign, the news reels devoted only 8 per cent of their footage to political events. Sports claimed less than six per cent with two per cent each devoted to baseball and football.

* * *

Since May 1943, 13 trade papers and magazines, represented in WAC, have contributed 833 half pages of advertising to the industry's war efforts. In dollars the

(*Continued on Page* 16)

DISTRIBUTORS' BATTING AVERAGE FOR '45

1.	WARNER BROS.	3 Releases		149
2.	PARAMOUNT	4 Releases		147
3.	20TH CENTURY-FOX	5 Releases		138
4.	RKO-RADIO	7 Releases		118
5.	MGM	5 Releases		116
6.	UNITED ARTISTS	2 Releases		109
7.	UNIVERSAL	12 Releases		100
8.	COLUMBIA	9 Releases		98
9.	REPUBLIC	6 Releases		86
10.	MONOGRAM	3 Releases		79
11.	PRC	4 Releases		77
		60 Releases		

FROM THE ALL-CRIME BEST-SELLER!



Laird CREGAR
Linda DARNELL
George SANDERS

in

"Hangover Square"

WHERE NO WOMAN IS SAFE!

with GLEN LANGAN • FAYE MARLOWE • ALAN NAPIER • *Directed by* John Brahm • *Produced by* Robert Bassler • *Screen Play by* Barre Lyndon

Based on the Novel by Patrick Hamilton, Author of "Gaslight"

NOW *at* GRAUMAN'S CHINESE • FOX UPTOWN • LOEW'S STATE • CARTHAY CIRCLE

A 20th CENTURY-FOX PRODUCTION

The Box Office: Universal a Winner with Technicolor Fantasy "Sudan"

Of 11 New Releases In the Past Week Only Two Ran Over 100%, 5 Came Through Okay, and 4 Were Very Weak

By NORMAN WEBB

UNIVERSAL—2 Releases

Universal Studios take top honors this week with their new Technicolor production "Sudan," the latest in the Maria Montez-Jon Hall series. This picture has opened in many key cities and is holding well at a 143 per cent average, much better than the last in this series, "Gypsy Wildcat," which originally opened strong, but fell off sharply.

Turhan Bey is co-starred with Montez and Hall in this romantic melodrama with Andy Devine, George Zucco and Robert Warwick featured. John Rawlins turned in an excellent directing job for Producer Paul Malvern.

Universal's second release "The House of Fear," 81 per cent is the latest in the famous Sherlock Holmes detective series. Basil Rathbone and Nigel Bruce are co-starred as usual with Paul Cavanaugh featured. Roy William Neill produced and directed.

MGM—1 Release

MGM's only new entry, "Keep Your Powder Dry," 141 per cent like "The Women," boasts of almost an entirely all feminine cast. Lana Turner, Laraine Day, and Susan Peters are co-starred in this entertaining melo-drama of the Women's Army Corp. Agnes Moorehead and Jess Barker are in the featured cast. Despite the lack of any important male lead this picture is doing okay and is even being held over in certain situations. Eddie Buzzell directed for Producer George Haight.

UA—1 Release

United Artists Exchanges have a new release, "Mr. Emmanuel," which has opened in several key cities and is only averaging 84 per cent, with the exception of New York City where it is holding up quite well.

This English made melodrama is a strong offering—the tale of a poor humble Jew who goes to Germany and defies the Nazis in 1935. The story seems somewhat improbable and there are no marquee names that are known to American fans. Would strongly advise exhibitors to see this one before booking it. Herold French directed for Producer William Sistrom.

PICTURES "GOING UP"

		Was	*Now*
Tree Grows in Brooklyn	FOX	181	197
The Three Caballeros	RKO	151	154
Hotel Berlin	WAR	142	153
Practically Yours	PAR	144	147
Hangover Square	FOX	138	142
Between Two Women	MGM	138	142
The Big Show Off	REP	81	83

11 NEW RELEASES NOT IN LAST ISSUE

		%	*We Est.*
Sudan	UNIV	143	140
Keep Your Powder Dry	MGM	141	140
Circumstantial Evidence	FOX	86	85
Rough, Tough & Ready	COL	84	80
Mr. Emmanuel	UA	84	80
House of Fear	UNIV	81	80
A Guy, A Gal & A Pal	COL	80	75
There Goes Kelly	MONO	78	80
Castle of Crimes	PRC	78	75
Docks of New York	MONO	77	75
Fog Island	PRC	77	75

MONOGRAM—2 Releases

Monogram Studios have two new program releases, neither of special importance but both quite satisfactory for fillers, preferably for a Friday-Saturday booking. "There Goes Kelly," 78 per cent is an entertaining little comedy murder mystery co-starring Jackie Moran and Wanda McKay. Phil Karlstein directed for Producer William Strobach.

"Docks of New York," 77 per cent, is the latest in Monogram's "East Side Kids" series. Leo Gorcey, Huntz Hall, and the rest of the gang head the cast with Betty Blythe, George Meeker and Cy Kendall seen in supporting roles. Wally Fox directed for co-Producers Sam Katzman and Jack Dietz.

Keep the good work going . . . Sell the Red Cross..

PRC—Also 2 Releases

PRC Exchanges also have two new programmers, one an English importation and one from their own studios. "Castle of Crimes," 78 per cent, is an English made murder mystery that is a little better than average. Kenneth Kent and Diana Churchill are co-starred. Herold French who directed "Mr. Emmanuel" also directed this one and A. E. Mason produced.

"Fog Island," 77 per cent, is much better than PRC's recent releases and if properly sold it should do better on future bookings, especially in the nabes and stick houses where action pictures are popular. Veda Ann Borg and Lionel Atwill are co-starred with Jerome Cowan, George Zucco and Ian Keith featured—all in all, a very good cast for PRC. Terry Morse directed for Producer Leon Fromkess.

COLUMBIA—2 Releases

Columbia Studios have two new programmers, one that is pulling rather strong, while the second is on the weak side. "Rough, Tough and Ready," 84 per cent, is a comedy drama co-starring Chester Morris and Victor McLaglen in a take-off of the famous "Flagg-Quirt" combination of many years ago. Veda Ann Borg has the feminine lead with Addison Richards and Amalita Ward featured. Del Lord directed for Producer Alexis Thurn-Taxis.

"A Guy, A Gal, and A Pal," 80 per cent, is Columbia's second release with Yynn Merrick, Ross Hunter and little Ted Donaldson heading the cast. Oscar Boetticher directed for Producer Wally MacDonald. Okay as a filler.

FOX—Also 1 Release

20th Century-Fox Studio's only new release, "Circumstantial Evidence," 86 per cent is an entertaining program melodrama from the Bryan Foy unit. Lloyd Nolan and Michael O'Shea are co-starred, with Trudy Marshall, Ruth Ford and Billy Cummings featured. John Larkin directed for Producer Bill Girard.

PICTURES "GOING DOWN"

		Was	*Now*
Tonight and Every Night	COL	151	145
Roughly Speaking	WAR	145	140
This Man's Navy	MGM	142	138
The Suspect	UNIV	130	125
Having Wonderful Crime	RKO	130	122
Frisco Sal	UNIV	128	122
Blonde Fever	MGM	85	83
Nothing But Trouble	MGM	82	80

The Highlighter: Just Talks About Things That Are of Interest

Did you ever expect to see the day when the head of a solidly entrenched, somewhat unique, industrial organization would tell his stockholders in an annual report that it might be well if efficient competition were in the field? . . . Well, that is what Dr. Herbert Kalmus, president and general manager of Technicolor, placed on the record in his report for the year ending December, 1944.

* * *

Said Dr. Kalmus: "The present demand for Technicolor would seem abundantly to warrant the doubling of the company's plant and equipment, but such doubling of capacity would still only care for about one-third of the entire motion picture industry." After stating that it is his belief that only lack of facilities and high costs as compared with black and white retard the industry from going all or nearly all to color, the Doctor swings his punch:

* * *

He says: "To provide for this is a very serious undertaking and poses the question whether Technicolor might not be healthier and happier if sound efficient competition arose to share with it the program of serving the industry with ever-improving color quality and steadily lowering costs." . . . But as to the prospects, Dr. Kalmus saw fit to add: "As yet we have seen no commercial demonstration of any of these to make us hopeful that they will soon be available in quality, price, and volume to help us carry the load."

* * *

That the load is heavy can easily be seen by the impressive financial figures that Dr. Kalmus presented to his stockholders. . . . We won't bore you with the figures beyond stating that volume of work for 1944 was up to 161,979,084 feet over a record of 125,773,775 for 1943 and a figure that only registers in your mind when the report states that the 1932 figure was a measly 5,526,128 feet. . . . Profits do not show a proportionate gain because of taxes, but that is one of the problems of life in the same world with Hitler and Hirohito. . . . There was good news on the operations of the British Technicolor unit, despite war-time problems. . . . The report by Dr. Kalmus concludes with words of praise for the Technicolor personel, both at home and on the war fronts, and a particular nod to "Gerald F. Rackett, who in his capacity as vice president and assistant general manager has done a magnificent job in direct charge of Hollywood operations."

* * *

Jogging around the studios in search of vitally thrilling items these past three weeks has been something of recklessness in the use of gas coupons. . . . The studio heads and the labs tell you that production is going right ahead, strike or no strike. . . . Don't let 'em kid you. . . . Look at the production schedules of new pictures started, as printed by *Hollywood Reporter* and *Daily Variety*. . . . They shrink, and shrink, and next week they will be Lilliputian. . . . We did strike a few grape-vine items though. . . . Out at Universal we are told that the prolific writing team of Michael Fessier and Ernest Pagano has come through with another hit picture in "That's the Spirit," in which Jack Oakie is said to deliver the top performance of his career.

* * *

One thing that strikes us about this new team of writer-producers is their originality of ideas. Two of their recent productions, "The Merry Monahans" and "San Diego, I Love You," fairly teemed with sparkle and originality. So much so that the London *Daily Express,* one of the most important newspapers in the world, proclaimed "The Merry Monahans" a lesson in smart musical picture-making that British studios would do well to follow. "If a British musical soon to be produced is as merry as the Monahans it will start a new age in British pictures." High praise indeed from our cousins across the sea, and Michael Fessier and Ernest Pagano can take the bows. . . . Of course, both are veteran motion picture men who know every angle of making good boxoffice pictures. They are not only prolific but versatile. "San Diego, I Love You" was a very funny comedy, which contained some of the biggest laugh-getting routines and situations we have seen in years. And, what is significant, is that Fessier-Pagano are producing hits, using mostly Universal stock people, and not relying upon famous stars to carry the mail. Merely goes to show it can be done.

* * *

As we write these lines the studio strike continues, with injury to many and no good to any. . . .And prospects made a little darker by indications that the walk-out, originally caused only by jurisdictional strife over the status of 70 odd set dressers, is being taken more seriously by the more numerically powerful Carpenter's Union. . . . International President Hutcheson is quoted as saying that his men will remain out to straighten their own problems in jurisdiction even if the Set Designers strike is settled. . . . To date there is little real worry about the situation affecting the flow of product to theatres. . . . The producers have a heavy backlog. . . . But urgently needed service films made for Uncle Sam are encountering hurdles, and numerous executive headaches are in the offing because of conflicting future commitments on top players.

Some of the data in connection with celebration by 20th Century-Fox of a 30th Anniversary: The old Fox Company was incorporated in New York in 1915, William Fox and W. R. Sheehan being the tops. . . . The company's first production, "Life's Shop Window," was made in Fort Lee, N. J., costing $14,000 and grossing $54,000. . . . Later Hollywood studios were opened with Sol Wurtzel in charge until Sheehan came west to expand the company's activities. . . . Merger of the company with 20th Century, which Joe Schenck had established with Darryl Zanuck guiding production, occurred in 1932. . . . Anybody remember the furor when Zanuck walked out of Warners after an enviable record, following argument with the Freres on a matter of principle?

* * *

There was considerable advance interest in the first Hal Wallis independent production for Paramount, and there are now hearty congratulations following the preview of his "The Affairs of Susan," apparently well set for big money success. . . . The anticipation interest turns to B. G. De Sylva getting along with "Stork Club" as the first of his independent contributions under the new Paramount set-up. . . . It's a thousand to one bet that Buddy will knock 'em over for a loop, which makes speculation on the entire Paramount future very interesting—what with their own well-geared units operating smoothly under Henry Ginsberg guidance, De Sylva, Wallis and DeMille certainties for any annual program.

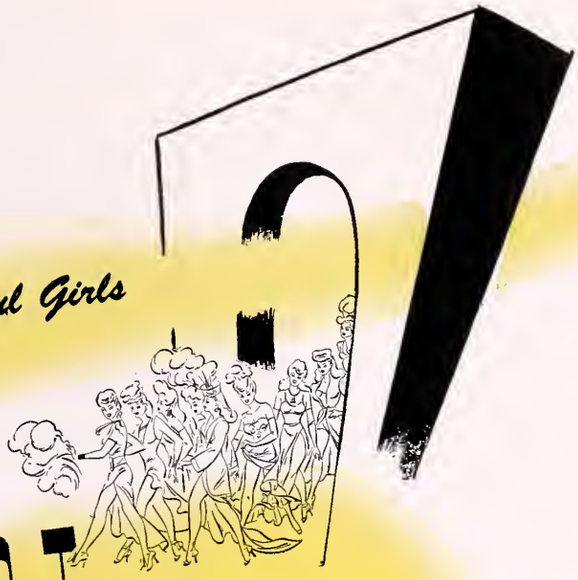
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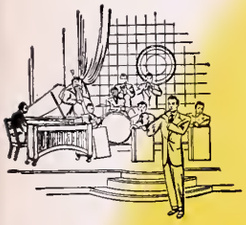
There is considerable West Coast interest in the appointment by Spyros Skouras of B. V. Sturdivant to the post of Latin American manager of National Theatre Amusement Company with headquarters in Mexico City. . . . For that matter, national interest. . . . One reason, "Sturdy's" wide national acquaintance with men in every line of picture work as a result of two decades association with Spyros Skouras; another, it is an indication that National Theatres, a 20th Century-Fox affiliate, has in mind more than the modestly stated "ambitious plans" for Latin American postwar expansion when they send an executive of Sturdivant's calibre to lay the foundation. . . . His civic activity in San Francisco and his work on the War Loan drives are assurance that "Sturdy" is an able bodied representative of the best that is American, as well as knowing his theatre operation. . . . Richard Spier succeeds Sturdivant as division manager for the 60 Northern California Theatres according to General Manager George Bowser. . . . He steps into the new post after 12 years guiding Fox West Coast in Oakland.



Romance

Beautiful Girls





Top Orchestra

EARL CARROLL VANITIES

Starring

Dennis O'KEEFE *Constance* MOORE

featuring **EVE ARDEN** *with*
OTTO KRUGER • ALAN MOWBRAY
STEPHANIE BACHELOR

and

PINKY LEE • PARKYAKARKUS • LEON BELASCO
BEVERLY LOYD • EDWARD GARGAN

and

WOODY HERMAN and his ORCHESTRA

Directed by JOSEPH SANTLEY
Screen Play by FRANK GILL, JR.
Based on Original Story by CORTLAND FITZSIMMONS

A Republic Picture



Comedy



Hit Tunes



Novelty Numbers





"Affairs of Susan" . . . Delightful Laugh Hit

(HAL WALLIS-PARAMOUNT)

The Digest's Box Office Estimate:

165%

Producer ..... Hal Wallis
Director ..... William A. Seiter
Photography ..... David Abel
The Players: Joan Fontaine, George Brent, Dennis O'Keefe, Don De Fore, Rita Johnson, Walter Abel, Byron Barr, Mary Fields.
Time ..... 109 minutes

Hal Wallis gets off to a flying start with his first independent production for Paramount release, "The Affairs of Susan." The picture is smart farce-comedy, geared to the escapist ideas of current audiences, and certain of equal response from both class and mass audiences.

Director William Seiter has an adept touch at these bubbling yarns, which do not send you home with any "message," but do leave a pleasant glow of happiness. He is at his best here. Taking full advantage of a crisp script-writing job, a crack cast, Seiter gets all the laughs available, milks high-light situations for real guffaws.

The Wallis production will be of great advantage to the shining Joan Fontaine career in giving her a choice opportunity to run the gamut of comedy and farce demands. She is in good company in the performances given by George Brent, Dennis O'Keefe, and a promising newcomer, Don De Fore.

The gentlemen named form the background of Susan's story. Walter Abel is about to marry the lady, and he desires information on just why previous gentlemen who had won her heart failed to hold on to it. How better to learn than to invite the men in her past to tell their stories.

So we go through these "affairs" of Susan. There is George Brent, Broadway theatrical producer, who brought her from a farm girl background to stage fame, and married her. There is Dennis O'Keefe, highbrow writer. And De Fore as a solid lumber king. Each of these men furnish an hilarious episode in the career of "Susan" Fontaine.

Rita Johnson gives a top performance in the role of a rival actress; Walter Abel is properly smug as the about-to-be-husband who looks before he leaps. Production values are on a top scale.

Exhibitor's Booking Suggestion: Solid hit. . . . Previewed March 26.

***WHAT THE OTHER FELLOWS SAID*:**

REPORTER: "Bright and amusing comedy . . . flavored with showmanship."

VARIETY: "Gaily patterned, smartly turned out comedy, should reflect heavy returns at the box office."

Current Previews

		%
THE AFFAIRS OF SUSAN	PARA	165
THE CLOCK	MGM	165
A ROYAL SCANDAL	20TH-FOX	150
COUNTER ATTACK	COL	145
THE CORN IS GREEN	WARNERS	140
LEAVE IT TO BLONDIE	COL	80
THE LADY CONFESSES	PRC	75
ROGUE'S GALLERY	PRC	75

("Colonel Blimp," important British production, can be given a 120% rating in situations where it is given necessary exploitation, but for general release must be rated indefinite until early returns are in.)

"The Clock" . . . Human and Timely

(MGM)

The Digest's Box Office Estimate:

165%

Producer ..... Arthur Freed
Director ..... Vincent Minelli
The Players: Judy Garland, Robert Walker, James Gleason, Keenan Wynn, Marshall Thompson, Lucille Gleason, Ruth Brady.
Photography ..... George Folsey
Time ..... 90 minutes

"The Clock" presents to screen fans a Judy Garland who does no singing. We can report positively that they will like this Judy Garland, the actress, very much, but it is beyond our province to guess as to whether they will or will not be disappointed when Judy fails to warble at least one song. That is for soothsayers.

But a reporter can report that "The Clock" is a completely charming, heart-reaching, cued-to-the-times evening's entertainment. It is the sort of thoroughly human, disarmingly naive, boy and girl story that has a universal audience, that is made for word of mouth build up.

"Boy and girl" can't be beat when boy and girl are told about with sympathy. Producer Arthur Freed, Director Vincent Minelli, and the scripters, have here combined talents to make "The Clock" a delightful combination of sheer fantasy "boy and girl" with the facts of today's existence.

The creators have been fortunate in the physical expressions of their idea. Judy Garland can be—and here is—any American girl of her age. Particularly a girl who meets, and loves at first sight, an equally typical soldier boy, Robert Walker. Take it from there, since you already know you have romance and charm, and you depend on the picture-making craftsmen to make your acquaintance tread a path spotted with lively incident, paused with idyllic love moments, satisfactorily bolstered with subordinate characterizations for moments of laughter.

Judy scores solidly as an actress. Under Vincent Minnelli's direction she registers with a trouping performance that would have set her at any time on the screen if no-one had ever heard her sing. Walker is in the GI groove as the soldier lover. Script allows high moments for such excellent troupers as Jimmy Gleason, Keenan Wynn and Ruth Brady.

The story of "The Clock" is one of those ideal "boy and girl" tales. Everything is compact. It all happens in forty-eight hours. It starts in Pennsylvania Station, New York, and it ends in that vast cavern which has seen so many boys arrive to be dazzled by the Big City and leave to face the unknown across the seas.

Judy and Bob meet. It is love at first sight, but there are moments of courtship, such as in Central Park, there are final moments of happily hectic struggle to get married, there is the moment of parting.

That sums it up, but it doesn't tell the skill of the telling.

Vincent Minnelli's direction is keenly keyed to his subject. There are moments that might be called "arty," but they are in the vein that is necessary when you reduce "boy and girl" to its eternal delightfulness.

Exhibitor's Booking Suggestion: A top number for big money. . . . Previewed March 14th.

***WHAT THE OTHER FELLOWS SAID*:**

REPORTER: "As a whole it is pretty slow-moving and rather dull."

VARIETY: "Heart-warming and sentimental tale, richly produced and sensitively directed."

"A Royal Scandal" . . For Classes and Masses

(20TH CENTURY FOX)

The Digest's Box Office Estimate:

150%

Producer ..... **Ernst Lubitsch**
Director ..... **Otto Preminger**
The Players: Tallulah Bankhead, Charles Coburn, Anne Baxter, William Eythe, Vincent Price, Mischa Auer, Sig Ruman, Vladimir Sokoloff, Mikhail Rasumny, Grady Sutton, Don Douglas, Egon Brecher.
Photography ..... **Arthur Miller**
Time ..... **94 minutes**

Sex is the essence of "A Royal Scandal," and sex will make its box office. But sex, as handled by Ernst Lubitsch, seems to roam the screen in a manner that will delight the many, and probably not offend any.

Catherine the Great of Russia has been the inspiration for many creators of happy fictional moments. She was the royal Mae West—she liked her men, she got the men she wanted, she rewarded them lushly and discarded them nonchalantly. With Tallulah Bankhead playing the hungry-eyed Catherine as conceived by Lubitsch you know that a picture is on its way to audience success. Here you have that audience ideal when skating on thin ice—the spectator can read anything into the happenings that his own imagination suggests.

This episode in Catherine's career concerns William Eythe, almost as naive as he was in "Song of Bernadette," when Eythe, Russian soldier, comes under the eye of the Empress. Eythe, a patriot, has ridden three days and three nights to the Imperial Court to thwart a supposed attempt on her life. Eythe, the man, meets Catherine when another lover has just been given the bounce, and soon finds himself rapidly moving up the promotion ladder from lieutenant to general. An awaking scene, a richly canopied bed, gives you some idea of why this has happened.

But the boy is honest, and the court is full of intrigue. That makes for the fun of the 94 minutes. There is sly Charles Coburn, chancellor. There are conspirators, and danger to Eythe. But always over the horizon there is the possibility of a fresh love for Catherine. He appears, in the person of the suave French Ambassador.

Lubitsch doesn't take Catherine any more seriously than to make her rich entertainment. And, in giving full credit to Lubitsch the producer, it may be unfair to the achievement of Otto Preminger, the director. Preminger has with deft hands extracted all the values of a succession of rich scenes, all the personal strength of a super cast.

Miss Bankhead is right at home as Catherine, while William Eythe registers solidly as the youthful swain. You know without our telling that Charles Coburn wraps up his role as the chancellor, so we will go on to report that Anne Baxter earns her place in this big league company.

Exhibitor's Booking Suggestion: A natural. . . . Best for sophisticated audiences but sufficiently broad for any humans. . . . Previewed March 20th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Gay, witty, with Lubitsch at his best."

VARIETY: "Comedy, romance and dramatic suspense blended into top entertainment."

"The Lady Confesses" . . Well-Made Budgeteer

(PRC)

The Digest's Box Office Estimate:

75%

Producer ..... **Alfred Stern**
Director ..... **Sam Newfield**
The Players: Mary Beth Hughes, Hugh Beaumont, Edmund McDonald, Claudia Drake, Emmett Vogan, Edward Howard, Dewey Robinson, Carol Andrews, Ruth Brande, Barbara Slater, Jack George, Jerome Root, Edwina Patterson.
Photography ..... **Jack Greenhalgh**
Time ..... **65 minutes**

Modestly budgetted, "The Lady Confesses" through workmanlike scripting in the mystery formula, crisp direction, and personable trouping, rounds up a satisfactory item on the PRC list.

After a slow start, later proven necessary to properly set the characters and background, "The Lady Confesses" moves into high gear and the desired number of twists and complications to satisfy any whodunit fan.

Boy and girl—Mary Beth Hughes and Hugh Beaumont—are very much in love, and about ready for the wedding bells. Then Beaumont's former wife, Claudia Drake, shows up. Trouble, strong talk. Threats. And the wife who had been away seven years is found murdered.

Top suspects, of course, are Miss Hughes and Beaumont. A third one is Edmund MacDonald, night club proprietor who had shown interest in the deceased. And there is a menacing tough police captain, Emmett Vogan.

Script details toss these factors around interestingly, and with many sharp incidents. Miss Hughes takes a job as a photographer to haunt the one whom she suspects the most—but there is a trick ending both pleasantly surprising and well handled. You see, the fiancee is actually the nasty guy.

Producer Stern has mounted his budget offering adequately, Sam Newfield's direction extracts all possibilities of the script, and the cast is an excellent selection of troupers.

Exhibitor's Booking Suggestion: Neat program package. . . . Previewed March 22nd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Excellently contrived melodrama . . . satisfying picture in the murder mystery category."

VARIETY: "Strong draw for the regular PRC market."

"Leave It to Blondie" . . Standard for Series

(COLUMBIA)

The Digest's Box Office Estimate:

80%

Producer ..... **Burt Kelly**
Director ..... **Abby Berlin**
The Players: Penny Singleton, Arthur Lake, Larry Simms, Marjorie Weaver, Jonathan Hale, Chick Chandler, Danny Mummer, Marjorie Ann Mutchie, Eula Morgan, Arthur Space, Eddie Acuff, Fred Graff, Jack Rice, Maude Eburne, Daisy.
Photography ..... **Franz F. Planer**
Time ..... **71 minutes**

"Leave It To Blondie" is standard fare in the Columbia series, but there is some question as to whether the series, successful as it has been, offers sufficiently strong story inspiration for 71 minutes of screen time. It makes it tough on the bookers.

Spotlight is on Arthur Lake this time and that solid trouper delivers for many laughs and frequent roars. This time he gets into trouble because he has written a $100 check to a charity cause and then is faced with the necessity of covering it. His opportunity comes when a song written by a deceased uncle wins a place in a song writing contest and Dagwood, supposed winner, must live up to his new honors if he hopes to cover the check.

Involvements include Blondie Penny Singleton's suspicions that Arthur is chasing a blonde, and the anxiety of his boss to have him win top honors so that he can do business with the contest's sponsor.

It has been well scripted, directed to take full advantage of the broad situations, and played by the standard cast to full values. Elements responsible for the cartoon strip's popularity are well retained. Just seems that all might have been better if somewhat shorter.

Exhibitor's Booking Suggestion: Good family fun. . . . Previewed March 22nd.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Strings its comic ups and downs too long."

F.l.a.s.h.e.s • KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★ Bill Perlberg has been assigned the production reins on "The Shocking Miss Pilgrim," a story of the early days of the woman suffrage movement which is slated for Technicolor production.

★★★ The Flicka-Thunderhead team, Producer Robert Bassler and Director Louis King, will bring Will James' classic horse tale, "Smokey" to the screen.

★★★ Otto Preminger has returned from a location hunting trip in connection with "Fallen Angel" that covered from San Francisco to San Diego.

★★★ Director John Brahm spent several days in St. John's Hospital due to an eye infection.

★★★ Lloyd Bacon has been named by Darryl Zanuck to direct "The Enchanted Voyage" with start slated for June 1st. Walter Morosco will produce.

★★★ Julian Johnson's contract as story editor has been renewed.

★★★ Lt. I. D. Richardson, hero of the Philippines guerilla war, has checked in at the lot for a three months stay collaborating on the screen version of his first person story which is on the Lamar Trotti production list.

★★★ Director Henry Hathaway is in New York with William Eythe getting background shots for "Now It Can Be Told," the FBI story which Louise De Rochemont will produce. De Rochemont joined the director in Gotham after a stop-over in Washington for final story conferences with Government authorities.

★★★ Walter Morosco has set Charles Russell for the male lead opposite Shiela Ryan in "The Embezzler," which Louis King is directing.

★★★ The Fulton Oursler stage hit of a decade ago, "The Spider," has been dusted off again and will be Director Robert Webb's next assignment, Ben Silvey producing.

★★★ Shooting has wound up on "Kitten on the Keys," Gregory Ratoff directing, George Jessel producing.

Monogram ☆ ☆ ☆

★★★ Wallace Fox will direct the next Charlie Chan subject, "The Cobra Strikes Back." James Burkett produces.

★★★ A recent story purchase is from Ivan Tors, just released from the armed services. It is presently titled "Jumpin' Joe," and is on the Lindsley Parsons production list.

★★★ Robert Lowery, Eddie Quillan and Wanda McKay have the top spots in "Main Street Girl" which Christy Cabanne is directing.

★★★ Monogram star Phil Regan is to date the only movie personality with an invitation to the world-important peace plan conferences coming soon in San Francisco. Regan has been honored by selection to sing the "Star Spangled Banner" at the opening of the conference.

★★★ Fellow executives at International Pictures gifted Bill Goetz, production chief, with a birthday party highlighted by a 25 pound cake on Saturday, March 24th. . . . No one pressed the question as to just what anniversary the celebration marked, but at least it gives reason to spotlight the remarkable achievement of Goetz in getting his new organization under way with such quick action, such top box office results as the industry has seldom seen in the inauguration of a producing unit. . . . Bill, who could be billed as "one of the famous motion picture Goetzes," has the hearty well-wishes of the industry, both on the occasion of his birthday, and for the more prosaic reasons, such as "The Woman in the Window," "Belle of the Yukon," "It's a Pleasure." . . . Many happy returns of the day, and of the hits.



★★★ Marie Harmon was signed for the feminine lead in "Springtime in Texas."

★★★ Ray Johnston and Trem Carr have completed a deal by which Monogram takes over a large area adjoining the present studio and plans for building are under way dependent on availability of construction materials. Ernest Hickson, Mono technical head, will handle the new construction, badly needed because of the company's greatly expanded production schedule.

Universal ☆ ☆ ☆

★★★ Jane Murfin, veteran top writer for the screen whose impressive list of hits spans more than a decade, has been signed to a producer-writer contract by Universal. Miss Murfin, who has served as production advisor to many executives, is embarking on her first solo producer assignment.

★★★ Walter Wanger is lining up cast for "Scarlet Street," first independent production of the New World Company, of which Wanger is vice president and Fritz Lang president. Lang will direct "Scarlet Street" and cast selections to date include Joan Bennett, Edward G. Robinson and Dan Duryea. Production start is set for July 8th.

★★★ Gale Sondergaard, leading character actress, registered so strongly in a Sherlock Holmes role that a serial, "The Spider Woman" is now being built around her characterization, with Miss Sondergaard to star.

Paramount ☆ ☆ ☆

★★★ Director George Marshall got under way on "Blue Danube" with shots at the Miramar Hotel in Santa Monica. Alan Ladd and William Bendix have top spots.

★★★ B. G. DeSylva has closed screen rights to a Hoagy Carmichael-Paul Webster song, "Doctor, Lawyer and Indian Chief." It will be spotted in DeSylva's first independent production for Paramount, "Stork Club."

★★★ Robert E. Dolan and Joseph J. Lilly are working on the main musical chores for "Stork Club," which will star Betty Hutton, with Barry Fitgerald featured.

★★★ Contract has been renewed for Meta Reis, executive assistant to story editor, Richard Mealand.

★★★ Prexy Barney Balaban returns to New York this week after studio conferences with Production Chief Henry Ginsburg.

★★★ Illness caused more delay to "The Well Groomed Bride" than the strike—Director Sidney Lanfield, Olivia de Haviland and Sunny Tufts all succumbing to throat ailments.

★★★ Word has been received that John McVeigh, son of popular Blake McVeigh of the publicity department, has received the Bronze Star award as a result of action in the Saar Basin fighting, and a boost to sergeant rating. He has been overseas five months. Give him time.

★★★ Andy Russell, newest radio sensation, has signed with B. G. DeSylva and will have a featured spot in "Stork Club."

★★★ Karl Tunberg will hold the production reins on "Immortal Wife," from the Irving Stone best-seller, purchased last week.

★★★ Kim Hunter, recently under contract to David O. Selznick, has been signed by Hal Wallis for a featured spot in "You Came Along."

Selznick ☆ ☆ ☆

★★★ King Vidor and most of the cast on "Duel in the Sun," forthcoming Technicolor special, are back from location in Arizona. Joe Cotten led the returning voyagers. Jennifer Jones and Gregory Peck continued to rough it for a few days longer for scenes which Otto Brower is directing.

★★★ The star roster on "Duel" has been given another boost with signing of Walter Huston for a top role. Latest count says six stars, but give David O. a few more weeks to really wind up.

★★★ Alfred Hitchcock-Ingrid Bergman-Gregory Peck picture "Spellbound" will carry its original Francis Beeding title in England, "The House of Dr. Edwardes."

M-G-M ☆ ☆ ☆

★★★ Abbott and Costello have checked in at the studio for their next MGM special, "Abbott and Costello in Hollywood."

★★★ Trying to avoid a negligent driver Clark Gable was the victim of a freak auto accident which gave him several days at Cedars of Lebanon Hospital under the care of Dr. Myron Pinzmetal.

★★★ The option on Arch Obeler has been lifted and he is scheduled to write and direct "I'll Tell My Husband," which will be produced by Jerry Bressler.

★★★ The only girl in the cast of "They Were Expendable," the John Ford special which has Robert Montgomery and John Wayne in the top roles will be Donna Reid, playing the nurse well remembered from the book hit.

★★★ June Allyson and Robert Walker have the top spots in "For Better, For Worse," which Richard Whorf is directing, Edwin Knopf producing.

RKO-Radio ☆ ☆ ☆

★★★ His work on "George White's Scandals of 1945" brought a quick contract renewal to Director Felix Feist.

★★★ We hope it isn't true—but "The Diary of a Chambermaid" has been printed as the title of the Paulette Goddard picture for RKO which Burgess Meredith will produce and Jean Renoir direct.

★★★ Boris Karloff moves in with his chills for "Chamber of Horrors," a yarn of 18th century London, inspired by one of Hogarth's most gruesome paintings.

★★★ Susan Hayward's return to pictures will be an RKO event, Charles Koerner having negotiated a loan from Paramount for the star to top "Deadline at Dawn."

★★★ As a result of his work on the sensationally successful "Murder, My Sweet," Adrian Scott has been signed to a new producer ticket. Next on his schedule is "Deadline at Dawn."

★★★ RKO-Radio president, Peter Rathvon, is in town for conferences with Studio Head Charles Koerner.

P-R-C ☆ ☆ ☆

★★★ PRC Producer Max Alexander, victim of highjacking when he aided two hitchhiking sailors on a return trip from San Diego, is reported recovering and soon to be back at the studio.

★★★ Shooting has started on the Alexander Stern western, "The Law of the Lead," with Harry Frazer directing, Tex Ritter and Dave O'Brien co-starring.

★★★ Martin Mooney has taken over the production reins on "Two Tickets to Heaven," with Jack Grant moving into his production spot on "The Wife of Monte Cristo."

★★★ Charles Koerner, production head at RKO-Radio, turns up a prophet and a seeing business-man as a result of the Academy Award announcements that have been broadcast to the four corners of the earth. . . . For it is Koerner who can say that right now, on his schedule, is a picture already fortified with three of the top winners—Leo McCarey, Bing Crosby, Ingrid Bergman. . . . The picture is "Bells of St. Mary's." . . . Shrewd Koerner worked out the deal with McCarey and Bing, then topped everything with a loan-out from David Selznick on Miss Bergman.



★★★ Vernon Keays, who recently closed out his Columbia deal, is directing "The Intruder," which has Charles Arnt, Veda Ann Borg, Fay Helm, Richard Powers, John Rogers and Jo Ann Marlowe in the cast.

★★★ Alexander Stern has set Lew Landers to direct "Arson Squad" which will star Dave O'Brien.

★★★ Leon Fromkess announces that PRC has taken over the New York franchise formerly held by Bert Kulick, who is now distribution manager for PRC. Frances Kulick remains as manager of the Gotham exchange.

★★★ Roy Young has been boosted from his production manager post to the broader duties of studio business manager. Raoul Pagel moves into Young's former spot.

★★★ Recent studio visitor was Robert Haggaiag, who handles PRC product for France, North Africa, Belgium, Italy, and Luxembourg—when, if, and, as already liberated.

★★★ Don McElwaine has appointed Arnold Stoltz Eastern publicity representative.

Here & There ☆ ☆ ☆

★★★ First result of the deal by which Eddie Golden brought Sam Dembow into his independent production organization is the signing of releasing arrangements with United Artists for a new organization, Golden Pictures, which will have Edward Golden as president, Robert Golden as vice president in charge of production, and Sam Dembow, Jr., also a vice president.

★★★ First Golden production for the United Artists deal will be "Breakfast in Hollywood," with Tom Breneman featured in his new version of the unique radio feature "Breakfast at Sardi's."

★★★ "The Kid from Brooklyn" has been named as the next Danny Kaye screen effort.

★★★ Producer Ben Bogeaus is going the limit to polish "Captain Kidd" sending the Charles Laughton starring special back to the stages for additional scenes last week.

Republic ☆ ☆ ☆

★★★ Republic stepped slam-bang into the big money story class last week by closing a $100,000 deal for "Concerto," *American Magazine* story by Borden Chase for which major studio competition had been hot.

★★★ "Concerto" will be the first number on the new Frank Borzage producer-director deal, with a budget over the million dollar mark, and dressing in Technicolor. Author Chase is checking in at the studio to collaborate on screenplay preparation. Picture will probably get an early July start.

★★★ Otto Kruger has been set for a featured spot in the independent Walter Colmes production, "The Web."

★★★ Two oaters wound up last week, "Man From Oklahoma," starring Roy Rogers, and "Colorado Pioneers," an Allan Lane number.

★★★ Roy Rogers is now officially inducted into the armed services but a delay was arranged by Army officials to allow the popular star to complete a scheduled hospital tour that will keep him busy with the service boys until June.

★★★ Howard Eastabrook, associated with writing and production on many of the screen's biggest hits, has completed his treatment on "Dakota" and checks in at the studio to start screenplay work.

Columbia ☆ ☆ ☆

★★★ Director Will Jason, who has just completed "Ten Cents a Dance" has secured a release from his contract which still had three months to go.

★★★ Option on the services of Director William Castle has been picked up.

★★★ Alfred Drake, who has been under a Columbia contract for two years but kept busy on the New York stage, will make his screen debut in "Tars and Spars," the Coast Guard show. Drake's most recent success on Broadway was in "Sing Out, Sweet Land."

★★★ Columbia will release the first Fred MacMurray-Leslie Fenton production, "Pardon My Past."

★★★ A new series of musical westerns starts with "Smoky River Serenade," Jack Fier supervising, Colbert Clark producing.

★★★ Harry Cohn has received word that Robert Cohn, son of his brother Jack, Columbia vice president, has been promoted to Captain on the European front and been given the Distinguished Flying Cross award.

★★★ Billy Redfield, from the New York stage, has been signed to a Columbia contract to repeat his role in the recently purchased "Snafu."

Support the Red Cross

THE BULLETIN BOARD....*News About Industry's War Activities!*

NEW YORK—Samuel Pinanski, National Chairman of the Seventh War Loan of the Motion Picture Industry, today announced the complete roster of Exhibitor State Chairmen who have accepted appointment to serve in the Seventh War Loan Campaign May 14 through June 30.

All State Chairmen are prominent theatre operators and intimately familiar with the exhibitors in their territories. Many have successfully led previous War Loan drives and other wartime campaigns as state chairmen.

In releasing the list of Chairmen, Pinanski expressed the National Committee's deep appreciation that they have volunteered their services in this mightiest of all of the industry's war efforts.

"The acceptances without exception came through in record-breaking time, and I am certain that this is a definite indication of the excellent job they will do," Pinanski said.

"With these men as the leaders, and with the teamwork of their State Committees and the 16,000 exhibitors of the nation, there can be no doubt of the outcome."

The complete roster of Exhibitor State Chairmen follows:

ALABAMA—R. M. Kennedy, Birmingham.
ARIZONA—Harry Nace, Phoenix.
ARKANSAS—Claude C. Mundo, Little Rock; Cecil Cupp, Arkadelphia (Co-chairmen.
SOUTHERN CALIFORNIA—Charles P. Skouras, Los Angeles.
NORTHERN CALIFORNIA — George Mann, San Francisco.
COLORADO—Rick Ricketson, Denver.
CONNECTICUT—Henry Needles, New Haven; Herman Levy, New Haven (Co-chairmen).
DELAWARE—A. Joseph DeFiore, Wilmington.
DISTRICT OF COLUMBIA—Fred F. Kogod, Washington.
FLORIDA—J. L. Cartwright, Jacksonville.
GEORGIA—W. K. Jenkins, Atlanta.
IDAHO—Walter Lee Casey, Bonners Ferry.
ILLINOIS—Ed Zorn, Pontiac; Walter Immerman, Chicago (Co-chairmen).
INDIANA—Don Rossiter, Indianapolis.
IOWA—A. H. Blank, Des Moines.
KANSAS—Howard Jameyson, Wichita.
KENTUCKY—Lew Hensler, Lexington.
LOUISIANA—E. V. Richards, New Orleans.
MAINE—C. J. Russel, Bangor.
MARYLAND—Frank Durkee, Baltimore; Elmer Nolte, Jr., Baltimore (Co-chairmen).
MASSACHUSETTS—M. J. Mullin, Boston.
MICHIGAN (PENINSULA) — Martin Thomas, Iron Mountain.
MICHIGAN (BALANCE OF STATE)—Ray Branch, Hastings; James F. Sharkey, Detroit (Co-chairmen).
MINNESOTA—John Friedl, Minneapolis.
EASTERN MISSOURI—Harry Arthur, St. Louis.
WESTERN MISSOURI—Elmer Rhoden, Kansas City.
MISSISSIPPI—Burgess Waltmon, Columbus; Arthur Lehmann, Jackson (Co-chairmen).
MONTANA—J. A. English, Anaconda.
NEBRASKA—William Miskell, Omaha; Sam Epstein, Omaha (Co-chairmen).
NEVADA—Homer LeBallister, Reno.
NEW HAMPSHIRE — Mel Morrison, Dover.
NEW JERSEY (NORTHERN) — Harry Lowenstein, Newark; Frank Damis, Newark (Co-chairmen).
NEW JERSEY (SOUTHERN)—I. Epstein, Philadelphia.
NEW MEXICO—George Tucker, Albuquerque.
NEW YORK (METROPOLITAN)—Irving Lesser, New York City.
NEW YORK (ALBANY AREA)—C. J. Latta, Albany.
NEW YORK (BUFFALO AREA)—Max Yellen, Buffalo.
NORTH CAROLINA—H. F. Kincey, Charlotte.
NORTH DAKOTA—M. Cooper, Grand Forks; Ed Kraus, Fargo (Co-chairmen).
OHIO (CLEVELAND AREA) — Meyer Fine, Cleveland.
OHIO (CINCINNATI AREA)—Maurice White, Cincinnati.
OKLAHOMA—C. B. Akers, Oklahoma City.
OREGON—O. J. Miller, Portland.
EASTERN PENNSYLVANIA — Sidney Samuelson, Philadelphia.
WESTERN PENNSYLVANIA—M. A. Silver, Pittsburgh.
RHODE ISLAND—Martin Toohey, Pawtucket; Ed Fay, Providence (Co-chairmen).
SOUTH CAROLINA — Warren Irwin, Columbia.
SOUTH DAKOTA — Byron McElligot, Aberdeen.
EASTERN TENNESSEE—Kermit Stengel, Nashville.
WESTERN TENNESSEE—M. A. Lightman, Memphis.
TEXAS—R. J .O'Donnell, Dallas.
UTAH—Tracy Barham, Salt Lake City.
VERMONT—Frank Vennett, Rutland.
VIRGINIA—Hunter Perry, Charlottesville; Frank O'Brien, Richmond (Co-chairmen).
WASHINGTON — Frank Newman, Sr., Seattle.
WEST VIRGINIA—S. J. Hyman, Huntington.
WISCONSIN — Harold Fitgerald, Milwaukee.
WYOMING—T. E. Knight, Riverton.

NEW YORK—Conclusive evidence of the patriotic activities and resourcefulness of the motion picture industry's showmen was completely demonstrated when 3,227 individual ideas were judged this week to select the winners in the $5,000 national exploitation contest sponsored by screen magazines during the Sixth War Loan Drive.

After careful inspection of all entries, the committee awarded the top prize of a $1,000 War Bond to Edward J. Leven, of the Telenews Theatre in San Francisco, California.

In commenting on the wide assortment of bond-selling ideas submitted, John Hertz, Jr., national publicity director during the Sixth War Loan Drive, and who will act in a similar capacity for the Seventh, said: "This is without a doubt one of the greatest patriotic responses on the part of exhibitors ever seen in the industry. Ideas submitted were so unusual and of definite bond-selling calibre that a great many of them will play vital roles in the campaign which is now in preparation for the Seventh War Loan Drive.

The nine other winners, each recipient of a $500 War Bond, in this outstanding contest were:

Guy B. Anis, New Princess Theatre, Lexington, Tenn.

Miss Rosa Hart, Paramount Theatre, Lake Charles, La.

John Heflinger, Park Theatre, Pasadena, Calif.

John Jones, Concho Theatre, San Angelo, Texas.

Jack Matlack, Broadway Theatre, Portland, Oregon.

William S. Phillips, State Theatre, Newark, N. J.

Benjamin H. Serkowich, Capitol Theatre, New York City.

Charles Smakwitz, Strand Theatre, Albany, N. Y.

Al Weiss, Loew's Pitkin Theatre, Brooklyn, N. Y.

All winners were selected on the basis of the ingenuity and effectiveness of their bond-selling ideas and not on the basis of total sales or increase in sales over previous bond drives.

This contest, open to 16,000 showmen in the country, was organized at the start of the Sixth War Loan Drive by a group of national screen magazines as an incentive to encourage exhibitors to stimulate the development of ingenious exploitation methods by which they would be able to sell more bonds.

NEW YORK—Alfred Finestone of Paramount's publicity department has been loaned to the National Committee of the Seventh War Loan of the Motion Picture Industry and will serve as assistant director of publicity on a full-time basis, John Hertz, Jr., Chairman of Publicity and Advertising, announced today.

Arrangements for his services, which were requested by Samuel Pinanski, National Chairman of the Seventh War Loan, were made with R. M. Gillham, Paramount advertising and publicity director.

Finestone also was loaned by Paramount to the National Committee of the Fifth War Loan, of which R. J. O'Donnell was National Chairman.

NEW YORK—Appointment of Robert M. Weitman, managing director of the New York Paramount Theatre, as national chairman of special events for the Seventh War Loan of the Motion Picture Industry was announced today by Samuel Pinanski, National Chairman.

Weitman will direct the important work of stimulating enthusiasm for War Bond buying through special activities, such as large Bond shows of national significance. Pinanski said that Weitman has several national events in mind which will be outstanding.

Known from coast to coast for his showmanship, Weitman, a veteran theatre executive, is celebrating his tenth anniversary as managing director of the big Broadway theatre. His outstanding career is described in a four-page article in *Pic Magazine* for March 27.

Weitman has an enviable record as producer of many mammoth shows for war causes and charity, staged chiefly at Madison Square Garden. These shows have netted millions. Among these in recent years have been successful productions for the Red Cross, which brought $246,000 last year; Navy Relief, Army Emergency Relief, Greek Relief, Police Athletic League, Israel Orphan Home, Home for Old Israel, War Service shows of the B'nai Brith and the Naer Tomid Society (Fire Department Relief).

He is annually called upon to produce the giant "Night of Stars" shows at the Garden. Serving as co-chairman with him for the "Night of Stars" was Ed Sullivan, with whom he also produced the huge Army Emergency Relief and Red Cross benefits.

NEW YORK—John Hertz, Jr., chairman of publicity and advertising for the Seventh War Loan of the Motion Picture Industry, today announced the appointment of Jerry Zigmond as coordinator of advertising, publicity and exploitation for the drive, to be held May 14 to June 30.

At the request of the National Committee, Paramount has granted Zigmond a leave of absence as managing director of the Newman Theatre in Kansas City to permit him to devote all of his time to the Seventh War Loan.

Zigmond has arrived in New York to take up his duties. Friends in the industry gave him a testimonial party before he left Kansas City.

Zigmond has been public relations chairman of the Kansas City and Western Missouri area of the War Activities Committee since its inception.

He has been closely connected with theatre advertising and publicity throughout his entire career. After attending the University of Chicago, he started with Paramount 18 years ago in his native city of Denver, as assistant manager of the Rialto Theatre. He later became manager of the Victory Theatre in Denver. Deciding to remain in theatre work, he was accepted for the Paramount Managers' Training School. Upon graduation in 1929 he was assigned to Los Angeles at the United Artists and Paramount theatres, and later transferred to Denver where he managed the Paramount and Denver theatres. He then joined the Joe Cooper operations as city manager of eight theatres in Lincoln, Neb., and was named managing director of the Newman in Kansas City seven and a half years ago.

"The Corn Is Green" . . . And a Trifle Sour

(WARNER BROS.)

The Digest's Box Office Estimate:

140%

Producer ..... **Jack Chertok**
Director ..... **Irving Rapper**
The Players: Bette Davis, Nigel Bruce, Rhys Williams, Rosalind Ivan, Mildred Dunnock, Arthur Shields, Gwenyth Hughes, Thomas Louden, Billy Roy, Brandon Hurst, Tony Ellis, Elliott Dare, Leslie Vincent, Robert Cherry, Ralph Cathey, Jack Watt, Gene Ross, Robert Regent, Jack Owen. Introduces John Dall and Joan Lorring.
Photography ..... **Sol Polito**
Time ..... **116 minutes**

"The Corn is Green" is a critics' picture, and from the standpoint of direction and playing will probably be drowning you in a sea of adjectives. Plus some miniature tidal waves of enthusiasm for a great trouping performance by Bette Davis.

But it is our fate to look at pictures through exhibitor's eyes, and despite the automatic business that will be drawn by Miss Davis, by the familiarity of the play title, by high-powered Warner exploitation, we wouldn't be happy wishing this one on the customers out for an evening of entertainment.

It is heavy. The locale is Wales, and Wales in all literature and drama has been lugubrious. "How Green Was My Valley" almost surmounted the pall, because "How Green" had some sort of message of hope. And it had Zanuck-Ford production.

But "The Corn is Green" is sob-sister Wales tailored for a most unlikeable Bette Davis. And that is quite a burden to take for 116 minutes in these days when certain other things are happening in the world that hit closer to the home fireside—that eventually send you out in the evening to spend money on expected motion picture entertainment.

Technically, "The Corn is Green" is spotty—from one extreme to another. Miss Davis gives a superbly shaded performance, Rhys Williams, from the New York stage cast, heads a support that sparks with realistic characterizations, two newcomers, John Dall and Joan Loring register with promise. But Irving Rapper's directorial hand is too frequently heavy, Jack Chertok must take his share of blame for production and script guidance that accentuate the heaviness, and the sound troupers must frequently overplay to match physical background and story mood.

The story of "The Corn is Green" again brings attention to the social problem of Britain's hidden corner—Wales. Miss Davis is the middle-aged spinster who seeks to bring education to her section, sacrificing university education and her meager financial resources to the valiant task. Rhys Williams is a protege, in whom eventually all her hopes are personalized. Joan Loring is a gal of nature, whose affair with Williams brings into the world a baby whom Bette sacrificially adopts so that Rhys can go on to the outer world for the education this "Green Valley" needs.

You can stick around with these people and get many interesting moments of theatre, but you are apt to go home and kick the cat, as a release from such a drear, dead world.

Exhibitor's Booking Suggestion: The money is there in the Bette Davis name and the play's success; the entertainment value is funereal. . . . Previewed March 26th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Warners not only has an outstanding artistic success in 'The Corn is Green' but a box office winner as well."

REPORTER: "Distinguished motion picture, impressive production."

Never Time to Stop Selling War Bonds !

All Features Released in 1944

A
OVER $500,000

Going My Way	PAR	264
Wilson	FOX	240
Since You Went Away	UA	238
Song of Bernadette	FOX	237
Lady In the Dark	PAR	221
Meet Me In St. Louis	MGM	208
Mrs. Parkington	MGM	202
Dr. Wassell	PAR	198
Winged Victory	FOX	197
Hollywood Canteen	WAR	194
The Princess and the Pirate	RKO	193
National Velvet	MGM	190
Gaslight	MGM	188
30 Seconds Over Tokyo	MGM	188
I'll Be Seeing You	UA	182
Arsenic and Old Lace	WAR	182
Mr. Skeffington	WAR	182
White Cliffs of Dover	MGM	182
To Have and Have Not	WAR	181
Dragon Seed	MGM	181
Cover Girl	COL	181
Frenchman's Creek	PAR	178
Can't Help Singing	UNIV	177
Pin Up Girl	FOX	172
Christmas Holiday	UNIV	170
Casanova Brown	RKO	167
Miracle of Morgan's Creek	PAR	166
Keys to the Kingdom	FOX	164
Up In Arms	RKO	164
Buffalo Bill	FOX	164
Janie	WAR	163
Tender Comrade	RKO	163
Two Girls and A Sailor	MGM	162
Passage to Marseilles	WAR	162
The Desert Song	WAR	162
Woman In the Window	RKO	161
The Fighting Seabees	REP	160
And Now Tomorrow	PAR	160
Kismet	MGM	158
Ala Baba and the Forty Thieves	UNIV	158
Shine On Harvest Moon	WAR	158
Laura	FOX	157
Bathing Beauty	MGM	157
Greenwich Village	FOX	156
None But the Lonely Heart	RKO	155
Together Again	COL	155
Irish Eyes Are Smiling	FOX	155
Home In Indiana	FOX	154
Music for Millions	MGM	153
The Seventh Cross	MGM	152
Standing Room Only	PAR	151
Follow the Boys	UNIV	148
The Purple Heart	FOX	147
Double Indemnity	PAR	147
Gung Ho!	UNIV	147
Step Lively	RKO	146
Thin Man Goes Home	MGM	146
Dough Girls	WAR	145
Wing and A Prayer	FOX	144
Marine Raiders	RKO	144
The Impatient Years	COL	143
See Here, Private Hargrove	MGM	143
Four Jills In a Jeep	FOX	142
The Lodger	FOX	142
I Love A Soldier	PAR	141
Marriage Is A Private Affair	MGM	140
Jane Eyre	FOX	140
In Our Time	WAR	138
The Sullivans	FOX	137
Song of Russia	MGM	137
The Conspirators	WAR	136
And the Angels Sing	PAR	136
The Eve of St. Mark	FOX	136
Lost In A Harem	MGM	136

B
FROM $200,000 TO $500,000

In Society	UNIV	162
None Shall Escape	COL	137
Very Thought of You	WAR	135
Bride By Mistake	RKO	133
The Lost Angel	MGM	133
Summer Storm	UA	131
Hearts Are Young and Gay	PAR	131
Chip Off the Old Block	UNIV	126
Tall In the Saddle	RKO	124
Mazie Goes to Reno	MGM	121
This Is the Life	UNIV	121
House of Frankenstein	UNIV	118
It Happened Tomorrow	UA	117
Abroad With Two Yanks	UA	116
Make Your Own Bed	WAR	115
The Hairy Ape	UA	114
Bridge of San Luis Rey	UA	112
Brazil	REP	106
Phantom Lady	UNIV	111
Invisible Man's Revenge	UNIV	107
Rationing	MGM	107
The Master Race	RKO	104
In the Meantime Darling	FOX	104
Roger Touhy, Gangster	FOX	104
Her Primitive Man	UNIV	104
Secret Command	COL	104
Atlantic City	REP	103
Address Unknown	COL	103
Curse of the Cat People	RKO	103
Days of Glory	RKO	102
San Diego, I Love You	UNIV	102
Ghost Catchers	UNIV	102
Lake Placid Serenade	REP	101
Action In Arabia	RKO	101
Tarzan's Desert Mystery	RKO	101
Song of the Open Road	UA	98
The Imposter	UNIV	98
Youth Runs Wild	RKO	98
Music In Manhattan	RKO	96
Swing Fever	MGM	96
Carolina Blues	COL	95
Kansas City Kitty	COL	95
Three Is A Family	UA	95
The Girl Rush	RKO	91
Address Unknown	COL	91
Nine Girls	COL	91
Three Men In White	MGM	90
Woman of the Town	UA	90
Lady Let's Dance	MONO	90
Main Street After Dark	MGM	90
Babes On Swing Street	UNIV	88
Mummy's Ghost	UNIV	88
Jungle Woman	UNIV	88
Man From Frisco	REP	87
Hey Rookie	COL	87
Three Russian Girls	UA	87
Man In Half Moon Street	PAR	86
Jam Session	COL	84
The Yellow Canary	RKO	83
Enemy of Women	MONO	82
Mlle. Fifi	RKO	82
Pardon My Rhythm	UNIV	82
Voice in the Wind	UA	82
Return of Arsene Lupin	UNIV	81
National Barn Dance	PAR	80
Girl in the Case	COL	80
Slightly Terrific	UNIV	80
The Scarlet Claw	UNIV	80
Destiny	UNIV	78

C
FROM $100,000 TO $200,000

Lady and the Monster	REP	94
Dead Men's Eyes	UNIV	92
Cry of the Werewolf	COL	92
Return of the Vampire	COL	91
Soul of A Monster	COL	87
Alaska	MONO	87
Calling Dr. Death	UNIV	86
The Spider Woman	UNIV	86
Take It Big	PAR	85
Dixie Jamboree	PRC	84
The Navy Way	PAR	84
Strange Affair	COL	84
Bluebeard	PRC	84
When Lights Go On Again	PRC	83
The Reckless Age	UNIV	83
Faces in the Fog	REP	83
One Body Too Many	PAR	82
Murder in the Blue Room	UNIV	82
The Singing Sheriff	UNIV	82
Crime By Night	WAR	82
Wave, Wac and a Marine	MONO	82
Escape to Danger	RKO	82
Casanova In Burlesque	REP	82
Uncensored	FOX	82
Coastal Command	RKO	82
When Strangers Marry	MONO	82
Rosie the Riveter	REP	82
Double Exposure	PAR	81
Timber Queen	PAR	81
Grissley's Millions	REP	81
Pearl of Death	UNIV	81
The Big Noise	FOX	81
They Live In Fear	COL	81
Ever Since Venus	COL	81
Find the Blackmailer	WAR	81
Storm Over Lisbon	REP	81
Goodnight Sweetheart	REP	81
U-Boat Prisoner	COL	81
The Whistler	COL	81
My Best Gal	REP	81
Klondike Kate	COL	81
Cowboy Canteen	COL	81
Beautiful But Broke	COL	81
Dark Mountain	PAR	80
Goin' to Town	RKO	80
Seven Days Ashore	RKO	80
Shadows In the Night	COL	80
Girl Who Dared	REP	80
Port of 40 Thieves	REP	80
Minstrel Man	PRC	80
Weekend Pass	UNIV	80
Moonlight and Cactus	UNIV	79
Moon Over Las Vegas	UNIV	79
Dancing In Manhattan	COL	78
Louisiana Hayride	COL	78
So's Your Uncle	UNIV	78
Hat Check Honey	UNIV	78
Swing Out the Blues	COL	78
Trocadero	REP	78
Bermuda Mystery	FOX	78
Mark of the Whistler	COL	77
That's My Baby	REP	77
Stars On Parade	COL	77
Candlelight In Algeria	FOX	77
South of Dixie	UNIV	77
Allergic to Love	UNIV	77
Passport to Destiny	RKO	77
Amazing Mr. Forrest	PRC	76
Twilight On the Prairie	UNIV	76
She's A Sweetheart	COL	76
Falcon In Hollywood	RKO	76
Hi, Beautiful	UNIV	76
Strangers In the Night	REP	76
One Mysterious Night	COL	76
The Racket Man	COL	76
Falcon In Mexico	RKO	76
Underground Guerrillas	COL	76
Gildersleeve's Ghost	RKO	76
Aldrich's Little Secret	PAR	76

D
BELOW $100,000

Are Those Our Parents?	MONO	93
Johnny Doesn't Live Here	MONO	85
Army Wives	MONO	83
Town Went Wild	PRC	83
Delinquent Daughters	PRC	83
I Accuse My Parents	PRC	81
Oh, What A Night	MONO	81
Lady In The Death House	PRC	81
The Voodoo Man	MONO	81
Gambler's Choice	PAR	81
The Chinese Cat	MONO	80
The Jade Mask	MONO	78
Dangerous Journey	FOX	78
End of The Road	REP	78
Leave It to the Irish	MONO	78
Men On Her Mind	PRC	78
Sgt. Mike	COL	78
Adventures of Kitty O'Day	MONO	78
Crazy Knights	MONO	77
Machine Gun Mama	PRC	77
Return of the Ape Man	MONO	77
My Buddy	REP	77
Black Magic	MONO	77
Three Little Sisters	REP	77
Call of the South Seas	REP	77
Hot Rhythm	MONO	77
The Million Dollar Kid	MONO	77
Shadow of Suspicion	MONO	76
Bowery Champs	MONO	76
The Mad Monster	PRC	76
The Great Mike	PRC	76
Miss Bobby Socks	COL	76
I'm From Arkansas	PRC	76
Sing Neighbor Sing	REP	76
Block Busters	MONO	76
The Contender	PRC	76
Secrets of Scotland Yard	REP	76
Waterfront	PRC	76
Call of the Jungle	MONO	76
The Monster Maker	PRC	76
Sweethearts of the U.S.A.	MONO	76
Girl From Monterey	PRC	76
Career Girl	PRC	76
Nabonga	PRC	76
Chan In the Secret Service	MONO	76
Sing A Jingle	UNIV	76
Moonlight In Vermont	UNIV	76
Sailor's Holiday	COL	76
Detective Kitty O'Day	MONO	76
Unwritten Code	COL	75
Three of A Kind	MONO	75
Mr. Muggs Steps Out	MONO	75
Swingtime Johnny	UNIV	75
Hi, Good Lookin'	UNIV	75
Weird Woman	UNIV	75
The Missing Juror	COL	74
Swing Hostess	PRC	74
Silent Partner	REP	74
The Underdog	PRC	74
Follow the Leader	MONO	74
What A Man!	MONO	74
Seven Doors to Death	PRC	73
Shake Hands With Murder	PRC	73
Henry Aldrich, Boy Scout	PAR	73
Falcon Out West	RKO	73
Lady In the Death House	PRC	73
Men of the Sea	PRC	71

"Counter Attack" . . . Rousing Spy Meller

(COLUMBIA)

The Digest's Box Office Estimate:

145%

Producer-director ..... **Zoltan Korda**

The Players: Paul Muni, Marguerite Chapman, Larry Parks, Harro Meller, Roman Bohnen, George Macready, Erik Rolf, Ludwig Donath, Rudolph Anders, Philip Van Zandt, Paul Andor, Ivan Triesault, Louis Adlon, Trevor Bardette, Richard Hale, Ian Wolfe, Frederick Giermann.

Photography ..... **James Wong Howe**

Time ..... **83 minutes**

This Zoltan Korda person packs a sound, solid, hefty melodramatic punch. His highly successful "Sahara" demonstrated that fact, but it has remained for "Counter Attack" to clinch Korda's position as an ace in the making of suspenseful, gripping screen drama.

Serving as both producer and director, Korda has made of "Counter Attack" a red-meat adventure yarn that will be gleefully received by addicts of the lustier form of screen entertainment. As is usually the case in successful melodramatic offerings, he takes a straight line story that moves steadily along on its own feet, never encounters wandering by-paths, and by sheer skill in its combination of writing, directing, and playing cardies you breathlessly step by step to its climax.

Paul Muni, the leading role, is given one of the best opportunities of an eventful trouping career, and turns in a superb performance. Marguerite Chapman, able servant to Columbia in all sorts of roles, measures up neatly to the major requirements of a big league subject. Support is sparked with a half dozen top characterizations, the story's development being such that practically all the players have chances for effective moments.

"Counter Attack" tells us of a group of Russian paratroopers dropped behind the German lines with an important assignment. There is certain vital information they must get. Muni, a paratrooper, and Miss Chapman, helping as a guide, are trapped by a German bombardment in the cellar of a factory—and with them eight German soldiers whom Muni makes prisoner.

Then begins a gripping procedure. Muni, fighting against his own approaching exhaustion, sets out with wiles to extract information from the Nazis. Principal elements of suspense involve his efforts to make the Nazis disclose the identity of the one who is an officer. The build-up of terror hinges on Muni's increasing weakness, the worry as to whether he will live to victory, the sudden sounds of fighting overhead, and the taut moments until it is known whether they are being dug out by vengeful Huns or rescuing Russians.

Production values, heightened by James Wong Howe's skilfull photography, are on a realistic and impressive scale. Louis Greenburg's musical score is helpful to the mood.

Exhibitor's Booking Suggestion: A red-meat natural, and no ration points needed. . . . Previewed March 30th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Tension thriller that will keep the audience on seat edge during the greater part of its run."

VARIETY: "Taut, dynamic screen drama."

"Colonel Blimp" . . . Problem for Exhibs

(UNITED ARTISTS)

The Digest's Box Office Estimate:

Producers and directors: Michael Powell and Emeric Pressburger.

Photography ..... **George Perinal**

Time ..... **153 minutes**

It is our sincere hope that our valiant British cousins who are here offering an exceptionally well-made production, on a theme of real importance, do not come to feel in future months that there was any unnatural barrier to full success in the American market.

The barriers are natural—first, the length of 153 minutes, second, the picture is so admirably British to the core of its soul, that it is less able to stand up for 153 minutes before the broad masses represented by the American ticket-buying customers.

"Colonel Blimp" is something of a 1945 "Cavalcade," without in any sense of plot inspiration and treatment being an imitation of the earlier Noel Coward international success. Chronologically there must necessarily be similarity, but this time we are seeing the British Empire telling its story of bull-dog tenacity, of stout-hearted courage against the ever present background of currently occuring events in the War of Ages.

We see it through the eyes of a British officer, and by passing through his 40 years of service for the Crown. We travel from the Boer war right on down to the present.

And we travel in pleasant, impressive company. Michael Powell and Emeric Pressburger, who combined duties from writing to production to direction, have made their characters human beings and their message effective. Superb Technicolor eases the lengthy road. There are a half dozen, or more, performances that will catch the hungry eyes of Hollywood talent executives. Particularly to be remembered are Deborah Kerr, Roger Livesey, and Anton Walbrook, but even mentioning these three is lifting a grain from a hig hill of thespian work.

Exhibitor's Booking Suggestion: A problem for individual consideration. . . . Previewed March 26th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Beautifully written, acted and mounted production, but its box office reception in the United States is something else again."

REPORTER: "Has little to offer American audiences."

"Rogue's Gallery" . . . No Place to Go

(PRC)

The Digest's Box Office Estimate:

75%

Producers ..**Donald C. McKean, Albert Herman**

Director ..... **Albert Herman**

The Players: Frank Jenks, Robin Raymond, H. B. Warner, Ray Walker, Davison Clark, Bob Homans, Frank McGlynn, Pat Gleason, Edward Keane, Earl Dewey, Milton Kibbee, Gene Stuttenroth, George Kirby, Norval Mitchell, John Valentine, Jack Raymond, and Parker Gee.

Photography ..... **Ira Morgan**

Time ..... **58 minutes**

"Rogue's Gallery" is something in the nature of "amateur night at the movies." You know the way it goes—the amateurs do manage to pass the time away, they do give you a laugh or two, but when it is all over, it is still hamateur.

The wise-cracking newspaper team—a snappy gal reporter and a nervy cameraman —are the premise of "Rogue's Gallery." The plot that keeps them moving concerns a fantastic invention, murder, and the cleverness of the duo in solving same. Thus they regain the jobs they had lost because of a previous fiasco.

The players do their best, and make many moments satisfactory. But they travel a bumpy road, as did Director Al Herman.

Exhibitor's Booking Suggestion: Its brevity is the best recommendation. . . . Previewed March 22nd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "59 minutes of lackadaisical monkeyshines."

VARIETY: "Modest supporting fare."

THE BOX OFFICE DIGEST

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HERE'S THE RECORD

(*Continued from Page* 3)

ads represented $272,934. In the same period the trade press devoted 13,554 columns of news to war activities.

* * *

Six thousand or more than one-third of the Motion Picture Industry's male workers in Hollywood have entered the combat services. From the screen actors guild, 1501 joined up for fighting. Forty-nine star actors were included. Forty-eight producers and executives have gone into uniform. The Screen Directors Guild reports that 132 members went into service and the Screen Writers Guild, 230. No accurate tabulation has been made of other Industry employes in the service but it is believed more than 40,000 Industry people have worn the uniform of the armed services.

Ninety-four movie stars of great box office attraction and performers of lesser light entertained troops on the battlefronts. The Hollywood Victory Committee states that actors and actresses averaged 50 appearances per day for a 1944 total of 19,331 appearances in 2363 events. Hospital appearances were frequent for actors and actresses.

ALL FEATURES RELEASED IN 1945

Here Come the Waves	PAR	204
A Tree Grows in Brooklyn	FOX	197
A Song to Remember	COL	164
Bring on the Girls	PAR	158
Objective Burma	WAR	156
Tonight and Every Night	COL	145
The Three Caballeros	RKO	154
Roughly Speaking	WAR	140
Practically Yours	PAR	147
Thunderhead——Flicka	FOX	141
This Man's Navy	MGM	138
Sudan	UNIV	143
Hotel Berlin	WAR	153
Belle of the Yukon	RKO	138
Hangover Square	FOX	142
Between Two Women	MGM	142
Keep Your Powder Dry	MGM	141
Here Come the Co-eds	UNIV	133
Murder, My Sweet	RKO	136
Tomorrow the World	UA	135
Having Wonderful Crime	RKO	127
The Suspect	UNIV	125
Frisco Sal	UNIV	122
Fighting Lady	FOX	123
The Body Snatcher	RKO	122
Earl Carroll Vanities	REP	111
See My Lawyer	UNIV	103
Eadie Was a Lady	COL	94
She Gets Her Man	UNIV	87
Circumstantial Evidence	FOX	86
Blonde Fever	MGM	83
Mummy's Curse	UNIV	84
Mr. Emmanuel	UA	84
Rough, Tough & Ready	COL	84
Under Western Skies	UNIV	82
Nothing But Trouble	MGM	80
They Shall Have Faith	MONO	82
Big Bonanza	REP	82
The Chicago Kid	REP	82
A Song for Miss Julie	REP	82
House of Fear	UNIV	81
The Big Show-Off	REP	83
Dangerous Passage	PAR	81
Tahiti Nights	COL	81
What a Blonde	RKO	81
The Great Flamarion	REP	80
A Guy, A Gal, and A Pal	COL	80
Crime Doctor's Courage	COL	80
Night Club Girl	UNIV	78
My Gal Loves Music	UNIV	78
Nevada	RKO	78
Rogue's Gallery	PRC	78
I Love a Mystery	COL	77
The Kid Sister	PRC	76
Youth on Trial	COL	76
There Goes Kelly	MONO	78
Castle of Crime	PRC	78
Docks of New York	MONO	77
Fog Island	PRC	77

. . . The Red Cross + Works All the Time

Box Office
DIGEST

VOLUME 16, NO. 17 HOLLYWOOD, CALIF., APRIL 21, 1945

★

CURRENT PREVIEWS

★

"DIAMOND HORSESHOE"
"VALLEY OF DECISION"
"CHINA SKY"
"A MEDAL FOR BENNY"
"THOSE ENDEARING YOUNG CHARMS"
"HORN BLOWS AT MIDNIGHT"
"SALOME, WHERE SHE DANCED"
"FLAME OF THE BARBARY COAST"
"MURDER, HE SAYS"
"PATRICK THE GREAT"
"EADIE WAS A LADY"
"THE BULLFIGHTERS"
"THE GREAT FLAMARION"
"TWO O'CLOCK COURAGE"
"SCARED STIFF"
"FASHION MODEL"

★

The Box Office Reports:

●

"It's A Pleasure" Solid Hit

●

International In The Box Office Money Again

See Page Five

Published by Robert E. Welsh, 1019 So. Hauser Blvd., Los Angeles 35, California
Phone YOrk 1422; WE 5310 Subscription Rate, $10.00 Per Year

The Box Office

DIGEST "HONOR BOX"

This Week International-RKO Win With
"IT'S A PLEASURE"
162%



WILLIAM GOETZ



WILLIAM A. SEITER



DAVID LEWIS



SONJA HENIE



MICHAEL O'SHEA



BILL JOHNSON



MARIE McDONALD

THE PICTURE

Producer
DAVID LEWIS

Associate producer
DON LOPER

Director
WILLIAM A. SEITER

Original screenplay
Elliot Paul
Lynn Starling

Technicolor photography
Ray Rennahan

Art director
Wiard B. Ihnen

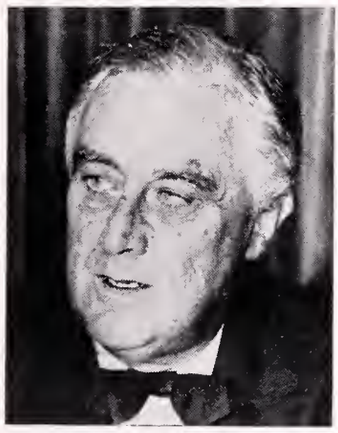
Music score and direction
Arthur Lange

THE PLAYERS

Sonja Henie
Michael O'Shea
Marie McDonald
Bill Johnson
Gus Shilling
Irris Adrian
Cheryl Walker
Peggy O'Neill
Aryee Fleming
Don Loper
Arthur Loft

The Box Office
DIGEST
The Industry's
Distinctive Weekly

He Was Our Friend



The world has lost a figure to the immortals; the nation has lost a leader whose heart was as big as this great nation; the motion picture industry has lost a friend.

A consistent friend, a good friend, an understanding friend. Never in the nation's history a chief executive so sympathetic to the problems, the aspirations, of those who create illusions, and disseminate knowledge —and particularly those of the motion picture industry.

Many better words than these have been chosen, more eloquently grouped for expression, to tell of the world's mourning, the nation's loss, so it is with humble inadequacy that we must conclude—

Franklin Delano Roosevelt was our friend.

Regional Meetings Fire First Guns For Industry's 7th War Loan Drive

DENVER—One billion dollars in "E" bonds, is the Seventh War Loan goal of the Western Regional Division. This aim of the eleven western states which constitute the Western Regional Division of the motion picture industry's drive, was set by Charles P. Skouras, area chairman, in an address which he made Monday before one hundred exhibitors and distributor representatives who came from all parts of the west to attend the regional meeting at the Brown Palace Hotel.

This goal, set by Skouras, represents one-fourth of the total amount of "E" bonds, namely, four billion dollars, which the U. S. Treasury aims to sell in this campaign. It is the largest goal ever set by a division of the motion picture industry.

Mr. Skouras' address was the principal speech made at the meeting. It was highlighted by a tribute to Franklin Delano Roosevelt in which the Fort Logan Chapel Singers, an octet of eight overseas veterans and Edna Hynes, organist, and Chaplain I. N. Gray, U.S.A., participated.

Skouras gave great praise to Sam Pinanski, national chairman, for his leadership in this drive, and pledged him the one hundred per cent support of the entire western region, which comprises the states of Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming. This area comprises approximately forty-five hundred motion picture theatres, or about one-fourth of the country's houses and of which number two thousand, two hundred forty-three theatres are already pledged to hold bond premieres, kiddie matinees, free movie days, as well as becoming issuing agents. To reach the one billion dollar "E" bond goal, Mr. Skouras urged the representatives in attendance to exert every effort to double the number of pledged theatres and to increase by one hundred per cent the number of bond premieres and free movie days and other events in the drive.

The number of pledged theatres in this region at the present time constitute about fifteen per cent of all theatres in the country so pledged.

The chairman empasized the grass roots character of the campaign and urged increased cooperation between the War Finance Divisions and the theatres. "This is the most important bond campaign the country shall have had thus far and we must leave nothing undone to assure its success," said Skouras.

Every detail necessary to its successful execution should be carried out even to a door-to-door campaign, the showing of all trailers, and particularly the short subject, "The All-Star Bond Rally"—which Mr. Skouras characterized as worth millions in publicity to the bond drive and to the motion picture industry. "No finer subject has ever been produced for this kind of a purpose," he told the representatives, and urged that every theatre make sure to book this film.



RICK RICKETSON

Colorado Area Chairman

Additionally, Skouras urged every theatre to have a bond booth.

The meeting opened at noon with an introductory address by Rick Ricketson, Colorado exhibitor chairman, who introduced Mr. Skouras. Ricketson urged an all-out campaign, paying great tribute to the area chairman and the national committee headed by Sam Pinanski. "The motion picture industry has done one of the finest patriotic and public welfare jobs ever known in the history of our country throughout the entire war effort. Its work in this respect has brought upon it the admiration of the entire country for which, in large measure, that splendid organization of the War Activities Committee is to be commended.

"Let us not, therefore, relax one iota and continue to go forward and upward to make this drive even more successful from every standpoint than any of its predecessors."

Other speakers included Ted R. Gamble, Chairman, War Finance Division, U. S. Treasury; David Bershon, five time Bond Chairman for Southern California under whose single leadership, the Southern California Division established a record of having sold more bonds than any other division; William Spere, present co-chairman, Southern California, and who additionally represented R. H. Poole, President of the P.C.C.I.T.O. and independent exhibitors of Southern California, New Mexico, and Arizona. Spere outlined the highlights of Southern California committees' plans; Charles Thall, Western Regional Co-ordinator of the National Committee representing Sam Pinanski, National Chairman who gave an over-all account of the National Committees' operating plans; Herman Wobber, Western Regional Distributor Chairman who outlined the distributor plans of the drive; Mort Goodman, Western Regional Publicity Chairman; and Sam Shain, Intra-Industry Chairman who outlined the National Committee's advertising and publicity plans as prepared under the direction of John Hertz, Jr., National Publicity Chairman.

Following the discussions, the representatives were treated to a showing of the "All-Star Bond Rally" and after informal discussions were held from the floor a recording by Bing Crosby of the theme song of the Seventh War Loan was played. Messages were read from San Pinanski, National Chairman, and other National Committee members in New York.

On Sunday evening, the delegates to the meeting were guests at a buffet dinner tendered by Rick Ricketson at his home.

Attending the Denver meeting were:

California—San Francisco, George Mann, N. P. Jacobs, Roy Cooper, Fay Reeder; Los Angeles, Charles P. Skouras, Herb McIntyre, Sherrill Corwin, R. H. Poole, George Bowser, Gus Metzger, Seymour Peiser.

Arizona—Phoenix, Harry Nace, Arthur G. Pickett.

Colorado—Denver, Rick Ricketson, Ted Halmi, Arthur Abeles.

Idaho—Boise, Nevin McCord; Bonner's Ferry, Walter Lee Casey.

Montana—Anaconda, J. A. English; Helena, Jack Edwards.

Nevada—Reno, Homer Leballister, Harry Hunsaker.

New Mexico — Albuquerque, George Tucker.

(*Continued on Page 20*)

ALL-STAR BOND RALLY

The two reel subject "All Star Bond Rolly" is a must for every theatre on entertainment standards alone, without the prodding of conscience that makes it a must for full cooperation in the Seventh War Loan Drive.

Produced by 20th-Fox, but with the player cooperation of all the industry, it is aces as a bond-selling tool, and a prize for any bill. Your district director will tell you how easy it is to get this melon.

The picture was produced by Fanchon, directed by Michael Audley, and is all star in every respect with a roster that includes Bob Hope, Bing Crosby, Harry James and orchestra, Fibber and Molly, Frank Sinatra, Carmen Miranda, Betty Grable, Vivian Blaine, Jeanne Crain, Linda Darnell, Harpo Marx, June Haver and Faye Marlowe.

The Box Office: Goetz-Seiter Click with Henie's "It's A Pleasure"

By NORMAN WEBB

Of 8 New Releases in the Past 2 Weeks, 4 Ran Over 100%, 2 Came Through Okay, and 2 Were on the Weak Side

8 NEW RELEASES NOT IN LAST ISSUE

It's a Pleasure	**RKO**	**162**	**165**
Picture of Dorian Gray	**MGM**	**153**	**145**
God is My Co-Pilot	**WAR**	**148**	**150**
Col. Blimp	**UA**	**111**	**115**
Betrayal from the East	**RKO**	**91**	**100**
Crime, Inc.	**PRC**	**86**	**85**
Strange Illusion	**PRC**	**79**	**80**
Leave It to Blondie	**COL**	**77**	**80**

RKO—2 Releases

William Goetz' fourth independent production for RKO release, "It's a Pleasure" rather looks as if it is going to be his best money-maker to date. On the first eleven openings this picture has been held over for second weeks and in some situations is now running into third weeks, averaging 162 per cent, which may build on account of such strong hold-overs.

After a long absence from the screen Sonja Henie returns as the star of "It's a Pleasure," which incidentally is her first Technicolor production and the first time she dances as well as skates through some exceptionally fine numbers with the gorgeous color and lovely music adding much to this picture. Michael O'Shea is co-starred with Miss Henie with Marie McDonald and a promising new juvenile, Bill Johnson, featured. Others in supporting cast are: Gus Schilling, Iris Adrian, Cheryl Walker and Don Loper. Bill Seiter turns in a very fine directorial assignment and David Lewis produced for Mr. Goetz.

RKO-Radio Pictures second release, "Betrayal from the East," 91 per cent, is a real strong programmer, that is very timely and deals with the Jap situation in California and Panama, just previous to Pearl Harbor.

Lee Tracy is co-starred with Nancy Kelly with Philip Ahn, Addison Richards and Regis Toomey featured. William Berke directed for Producer Herman Schlom.

MGM—1 Release

MGM Studios have a very unusual production in Oscar Wilde's "The Picture of Dorian Gray," with the first figures coming in at a 153 per cent average, mostly due to the terrific exploitation campaign back of this picture. This story of a degenerate man—Hurd Hatfield (his first picture)—is rather on the weird side and is bound to be "spotty" at the box office. Some critics have referred to "Dorian Gray" as a "class" picture. However, the best advice to exhibitors is that if your audiences like "Draculas," "Hangover Squares" and the like, you will do very well; otherwise be sure to see the picture before booking and remember it *definitely* needs selling.

George Sanders is co-starred with Mr. Hatfield with the feminine end upheld by Donna Reed and the very promising seventeen-year-old newcomer, Angela Lansbury, whom exhibitors will remember from her outstanding performance in "Gaslight." Incidentally, Miss Lansbury is now being co-starred with Judy Garland in "The Harvey Girls." Lowell Gillmore and Peter Lawford are in the featured cast. Al Lewin directed and also wrote the screen play for Producer Pan Berman, who has been responsible for many of MGM's big hits.

WARNERS—1 Release

Warner Bros.-First National's only new entry is "God is My Co-Pilot," 148 per cent, a strong war melodrama of the orient dealing with the U. S. Airforce and their association with the Flying Tigers.

Dennis Morgan, who has certainly come up at the box office in the past year is starred, portraying Colonel Robert Scott, on whose autobiography the story is based. The strong supporting cast is headed by Raymond Massey, Alan Hale, Andrea King, Dane Clark, John Ridgely and Donald Woods. Bob Florey handled the fast-moving direction for Producer Robert Buckner.

UA—Also 1 Release

United Artists Exchanges have a new English release, "Col. Blimp." This is England's "Gone With the Wind"—in other words the most pretentious production both in cost and footage ever produced over there. This spectacular film was originally released in England almost two years ago, and was approximately a three and a half hour show. When it was previewed in New York a few months ago the running time was three hours; it has now been cut to two and a half hours—153 minutes to be exact, which is still too long for American distribution because of the English locale of the picture.

Arthur Rank, the English film magnate, made the distribution deal for United Artists to handle this picture in the United States and it is generally understood that this production will have a very strong ad and exploitation campaign. The opening figures in New York City are quite strong, and what it will do throughout the rest of the country is problematical, depending much upon the different types of patrons in each individual territory.

The outstanding Technicolor, made under Natalie Kalmus' personal supervision, also the settings, are equal to anything that has ever come out of Hollywood. The story of the animosity the British and Germans will undoubtedly be of some interest to American theatre-goers as the story covers World War I and the present conflict. Exhibitors had better screen "Col. Blimp" first and use their own personal judgment in booking. The cast is mostly English and Anton Wallbrook is the only player who has had previous releases in this country. Michael Powell and Emeric Pressburger were co-Producer-Directors.

PRC—2 Releases

PRC Exchanges have two releases, one considerably above par and the other just average. "Crime, Incorporated," 86 per cent, is one of the best box office pictures to come out of PRC for some time. This strong gangster-melodrama is doing very well considering the budget on which it was produced and the lack of marquee names. With "good selling" certain types of houses can "clean up" on "Crime, Inc."

Leo Carrillo is starred with Tom Neal and Martha Tilton featured. Sheldon Leonard, Grant Mitchell and George Meeker are in the supporting cast. Lew Landers directed and Martin Mooney was Associate Producer to Leon Fromkess.

PRC's second release, "Strange Illusion," 79 per cent, is a fairly good psychological mystery-melodrama that will make a nice filler. Sally Eilers, Warren William and Jimmie Lydon (Henry Aldrich) are co-starred. Jayne Hazard, Charles Arnt and Regis Toomey are in the supporting cast. Edgar Ulmer directed for Executive Producer Leon Fromkess.

COLUMBIA—1 Release

Columbia's new release is another in the "Blondie" series—"Leave It to Blondie," 77 per cent. Like the rest of the series, this has little first-run value, but they are always pleasingly accepted in the nabes.

PICTURES "GOING UP"

A Song to Remember	**COL**	**164**	**167**
Practically Yours	**PAR**	**147**	**153**
Thunderhead-Flicka	**FOX**	**141**	**151**
Between 2 Women	**MGM**	**142**	**146**
Dangerous Passage	**PAR**	**81**	**83**
Great Flamarion	**REP**	**80**	**83**
Fog Island	**PRC**	**77**	**80**

PICTURES "GOING DOWN"

Here Come the Waves	**PAR**	**204**	**201**
Bring On the Girls	**PAR**	**158**	**151**
Hotel Berlin	**WAR**	**153**	**142**
Hangover Square	**FOX**	**142**	**138**
Roughly Speaking	**WAR**	**140**	**134**
This Man's Navy	**MGM**	**138**	**132**
Here Come the Co-eds	**UNIV**	**133**	**130**
Frisco Sal	**UNIV**	**122**	**120**
Eadie Was a Lady	**COL**	**94**	**87**
Circumstantial Evidence	**FOX**	**86**	**83**
Mr. Emmanuel	**UA**	**84**	**78**

"Diamond Horseshoe" . . Smash Hit For 20th-Fox

(20th CENTURY-FOX)
The Digest's Box Office Estimate:
175%

Producer ..... William Perlberg
Directed and written by ..... George Seaton
The Players: Betty Grable, Dick Haymes, Phil Silvers, William Gaxton, Beatrice Kay, Carmen Vavallaro, Willie Solar, Margaret Dumont, Roy Benson, George Melford, Hal K. Dawson, Kenny Williams, Reed Hadley, Eddie Acuff, Edward Gargan, Ruth Rickaby.
Photography ..... Ernest Palmer
Time ..... 106 minutes

Here is a whale of a show. This is showmanship. So gather up your orchids and shower them on producer William Perlberg, director-writer George Seaton, Betty Grable and Dick Haymes heading a grand cast of show-stoppers, and Technicolor for the creamy frosting.

Away back "when" the idea that forms the basis of "Diamond Horseshoe" was a Broadway hit that you will remember if you have as many gray hairs as this reviewer. It merely brought to stellar attention a trio since fairly well known—Claudette Colbert, Walter Huston, Norman Foster.

But "The Barker" of the stage leaves off with the inspiration and the framework, at which point producer Perlberg and director-writer George Seaton take on, with vitamin injections from the Billy Rose association.

They have done a great job. There is substance to "Diamond Horseshoe," inherited from its stage parent, but there is also the ultimate in flash, eye-pleasing, ear-soothing, rib-tickling, 1945 gaudy entertainment.

Instead of the carnival background of "The Barker" we now have the publicized glamour of Billy Rose's famous "Diamond Horseshoe." Instead of the father, Walter Huston, seeking to protect his son from a "carnival tramp" we have William Gaxton in the same relationship with son Dick Haymes and gal Betty Grable. And then, with accent on the then, you have all the resources of 20th-Fox to go far beyond anything a carnival could ever inspire, you have the Billy Rose magnificence.

The players have seldom been seen to better advantage. Due to the fundamentally correct values of the story line, they have real characterizations that are enhanced by their more flashy entertainment assets in singing and dancing. And this judgment applies from Betty Grable's sparkling performance. to Dick Haymes' setting himself for a solid place on the screen's stellar ladder, to a scene-mooching Phil Silvers, to solid trouping Bill Gaxton, and on through the entire list of credits.

The song numbers in such capable hands are worthy of their representatives. The Mack Gordon and Harry Warren numbers you will be hearing, and hearing, and hearing, include "I Wish I Knew," "The More I See You," Acapulco," "Play Me An Old-Fashioned Melody,' and 'A Nickle's Worth of Love."

Exhibitor's Booking Suggestion: A natural. . . . Previewed April 6th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "In the long line of heavy grosses recorded by this particular (20th Century) style, we predict that 'Diamond Horseshoe' will top them all."

VARIETY: "Will bring back one of the year's heaviest profits . . . stand as one of the artistic achievements of 1945."

Current Previews

		%
DIAMOND HORSESHOE	20TH-FOX	175
VALLEY OF DECISION	MGM	170
CHINA SKY	RKO	145
A MEDAL FOR BENNY	PAR	140
THOSE ENDEARING YOUNG CHARMS	RKO	140
HORN BLOWS AT MIDNIGHT	WAR	135
SALOME, WHERE SHE DANCED	UNIV	135
FLAME OF THE BARBARY COAST	REPUBLIC	135
MURDER, HE SAYS	PAR	130
PATRICK THE GREAT	UNIV	130
EADIE WAS A LADY	COL	85
THE BULLFIGHTERS	20TH-FOX	80
THE GREAT FLAMARION	REPUB	80
TWO O'CLOCK COURAGE	RKO	80
SCARED STIFF	PAR	80
FASHION MODEL	MONO	75

"Those Endearing Young Charms" Audience Pleaser

(RKO-RADIO)
The Digest's Box Office Estimate:
140%

Executive producer ..... Sid Rogell
Producer ..... Bert Granet
The Players: Robert Young, Laraine Day, Ann Harding, Marc Cramer, Anne Jeffreys, Glenn Vernon, Norma Varden, Lawrence Tierney, Vera Marshe, and introducing Bill Williams.
Director ..... Lewis Allen
Photography ..... Ted Tetzlaff
Time ..... 81 minutes

"Those Endearing Young Charms" boasts all the elements of that fabled screen creation "a great woman's picture." intelligently scripted, adroitly directed, and played to the hilt by a personable group of very assured troupers.

First of the elements that make it a woman's story—we have an unashamed love story, with sufficient of a triangle touch for interest and sympathy without recourse to meller. Second, producer Bert Granet has given it rich and tasteful production, sympathetic script guidance, and director Lewis Allen, who scored recently with "The Unseen," registers the fact that he must be reckoned with on bigger future assignments

Then, the players—Robert Young shading a role as only Robert Young and a less than hand full of our male leads could do it. Laraine Day's assignment calls for delicate handling, too, and she delivers. The picture gives a great forward boost to young Bill Williams, RKO contract player with a future. Quality of the support is evident in the fact that it is headed by Ann Harding, in an impressive and important characterization of Miss Day's mother.

The story presents Young as the devil-may-care charmer, Air Corps officer, who captures Laraine's heart, as he has probably many others, and finds Laraine rushed into marriage against the objections of her mother, victim of a past unhappy love affair under similar circumstances in the first world war. Bill Williams is the broad-grinned G. I. who worships Laraine, in vain.

Plot developments are sincerely straight line. The inevitable heartbreak comes. Here is where the picture will grip the hearts of the femme customers. There is a logical, and satisfying happy conclusion.

Exhibitor's Booking Suggestion: Not big, but solid and worth proper dating and boosting. It will get pleasant word of mouth. . . . Previewed April 13th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Headed for a sturdy box office reception generally."

VARIETY: "Neat package of screen fare."

"The Valley Of Decision' . . Impressive Drama

(MGM)

The Digest's Box Office Estimate:

170%

Producer .....Edwin H. Knopf
Director .....Tay Garnett
The Players: Greer Garson, Gregory Peck, Donald Crisp, Lionel Barrymore, Preston Foster, Marsha Hunt, Gladys Cooper, Reginald Owen, Dan Duryea, Jessica Tandy, Barbara Everest, Marshall Thompson, Geraldine Wall, Evelyn Dockson, John Warburton, Russell Hicks, Mary Lord, Arthur Shields, Dean Stockwell, Mary Currier.
Photography .....Joseph Ruttenberg
Time .....120 minutes

These 120 minute pictures pose a stiff problem of maintaining interest throughout, but much of the battle is won when you have Greer Garson to carry the load, capable trouper Gregory Peck in stride with the star, and the sincere story approach and development producer Edwin Knopf and director Tay Garnett have given "The Valley of Decision."

The picture sharply niches another triumph for the lengthy Garson list. As the Irish servant girl from "across the tracks" who eventually becomes the most important factor in the lives and romances of a steel tycoon family, Miss Garson is superb. Her portrayal is warmly human, never theatrical but always dominating the scene.

It is to the home of a steel industrialist that Miss Garson has come as maid, and it is a twelve year span in the lives of this family, the steel city that is in their blood, labor troubles, interwoven human problems of love and tragedy that the picture covers.

Events revolve around the maid, she is the steadying influence of the family. Gregory Peck, Crisp's son, falls in love with her, but there are tragic causes to keep them separated a long while before the happy, hoped for ending.

MGM has given the well known Marcia Davenport novel sound production values, rich in effect but realistic in detail. The names you read in the cast listed above are automatic assurance that Leo's producer Knopf also backed script quality and production values with sound and solid troupers. Top honors in the support go to Gladys Cooper, for once in a sympathetic role, Marsha Hunt, romance hungry daughter of the family, and Jessica Tandy, the girl who gets Peck on the rebound.

Exhibitor's Booking Suggestion: Moneymaker, with definite audience values. . . . Previewed April 5th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Unquestionably will rank as the foremost woman's picture of the year."

VARIETY: "Bound for heavy box office reaction."

"The Great Flamarion" Routine Meller With Punch

(REPUBLIC)

The Digest's Box Office Estimate:

80%

Producer .....William Wilder
Director .....Anthony Mann
The Players: Eric Von Stroheim, Mary Beth Hughes, Dan Duryea, Stephen Barclay, Lester Allen, Esther Howard, Michael Mark, Joseph Granby, John R. Hamilton, Fred Velasco, Carmen Lopez, Tony Ferrell.
Photography .....James Spencer Brown, Jr.
Time .....78 minutes

There is good red-meat and time-passing interest in "The Great Flamarion." For suspense values it suffers from the ailment of all pictures that must be told in flashback treatment; on the other hand. it presents a sharply etched character in the Eric Von Stroheim role, and the old theatrical adage that any play is only as good as its villian works out in this case.

Von Stroheim is a vaudeville sharpshooter. His two stooges—targets—are Dan Duryea and Mary Beth Hughes. Dan is a drunken sot, Mary is apparently a girl deserving sympathy, but a tramp at heart. Eric solves their problem by killing Duryea under circumstances that appear accidental. Mary jumps the range with another lover instead of rewarding the fellow who untied her knot. Said fellow, Von Stroheim, pursues her to the ends of the earth, or more specifically, to Central America. Mary pays the price of duplicity.

Theatrical in structure, the plot outline has been honestly developed in that manner, and blessed with top performances by Von Stroheim, Miss Hughes and Dan Duryea, will be a solid program number on almost any bill.

Exhibitor's Booking Suggestion: Meller of the old school but worth its spot on the bill. . . . Previewed April 12th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Strictly a tent show melodrama."

VARIETY: "Well-told and suspenseful melodrama."

"Salome, Where She Danced" . . Gaudy Color Hit

(UNIVERSAL)

The Digest's Box Office Estimate:

135%

Producer .....Walter Wanger
Associate producer .....Alexander Golitzen
Director .....Charles Lamont
The Players: Yvonne De Carlo, Rod Cameron, David Bruce, Walter Slezak, Albert Dekker, Marjorie Rambeau, J. Edward Bromberg, Abner Biberman, John Litel, Kurt Katch, Arthur Hohl, Nestor Paiva, Gavin Muir, Will Wright, Joseph Haworth, Matt McHugh.
Photography .....Hal Mohr, W. Howard Greene
Time .....90 minutes

Walter Wanger presents a new star, Yvonne de Carlo, in "Salome, Where She Danced," but is probably perfectly safe in resting his box office expectations on the naughty notoriety of Salome herself, even after all these centuries since Herod.

His gamble has come through okay, due to a neat assembly of assets to back up Salome—Miss de Carlo is a striking new personality, his yarn moves fast and adventurously under Charles Barton's direction, and good old Technicolor is there to seal the verdict.

"Salome, Where She Danced" will be a successful item for Universal's distribution department, and a welcome number for exhibitors so often yearning these days for low-down escapist entertainment for low-down customers who pay cash for such. It hasn't got a darn thing to do with the original Salome of teasing memories, but they won't know that until they get past the ticket-seller.

Instead, they meet a tale that finds its start in the days following the surrender of General Robert E. Lee in the War between the States, travels on around the geographical limits of those days to Germany and Austria, makes stop-overs in San Francisco and Dinkman Wells, Texas. They will get fairly solid characterizations by Miss de Carlo and Rod Cameron, the former a European ballerino, the latter a roaming war correspondent, a good portion of action and sufficient of comedy.

The fundamental story structure is straight Western, with the advantage of that type in building to good moments of blunt theater, and an action climax. The dressing is in the fact that these people are not cow-hands, but have a sugar-coating of international glamour.

Barton's direction is crisp and smart; Miss de Carlo will be seen often in the future, the supporting cast is hand-picked, and the production values on the dazzling scale.

Exhibitor's Booking Suggestion: Will please a large audience. . . . Previewed April 9th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Will be one of Universal's heavy grossers this season."

VARIETY: "Will draw heavily at the box office . . . exciting, fast-moving offering."

Sell THE YOUN





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The PURPLE SHADOW STRIKES

A SUPER SERIAL

An all-time high in chapter-play thrillers, as action and adventure fill the screen in an unprecedented tempo of excitement. Suspense-laden sequences one after another . . . danger and chills abound and every second holds a new startling surprise.

IT'S SALES-SATIONAL!

"Flame of the Barbary Coast" Money Pic for Republic

(REPUBLIC)

The Digest's Box Office Estimate:

135%

Associate producer-director.....**Joseph Kane**

The Players: John Wayne, Ann Dvorak, Joseph Schildkraut, William Frawley, Virginia Grey, Russell Hicks, Jack Norton, Paul Fix, Manart Kippen, Eve Lynne, Marc Lawrence, Butterfly McQueen, Rex Lease, Hank Bell, Al Murphy.

Photography ..... **Robert DeGrasse**

Time .....**90 minutes**

Republic has a top money-maker in "Flame of the Barbary Coast," probably set to be the top earner in the company's recent history. It has all the values that have never failed for wide mass ticket-selling and audience reception.

First of all, there is the hot title, and we didn't start with the slightest intention of making a pun. It is just box office history that there is money in titles like this one. Then. there is John Wayne to top the marquee, and John has been doing right well by the turnstiles for some time. In addition he will soon have MGM publicity adding fuel to the fire with "They Were Expendable." Top off those assets with the fact that veterans of the action picture genre have been given a bankroll without rubber bands to play their story against two prize physical elements for screen purposes, the Barbary Coast and the San Francisco fire.

Aside from the evident result in mounting, first result of the liberality in budgetting is found in the casting, particularly the spotting of Ann Dvorak for a highly successful return to the American screen, an excellent characterization chosen for one of our best actors, Joseph Schildkraut, and a safe and sound supporting cast in which the names of William Frawley, Virginia Grey, Russell Hicks, etc., give full assurance.

Joe Kane. who has travelled the long way from film editor to director and occasional writer of serials, budget westerns, and odd but experience giving chores, notches a solid credit for himself in the hotter competition with "Flame of the Barbary Coast." Kane knows his action, and his pacing, so that his fundamental abilities are only enhanced by the opportunity to use top troupers and to spread on physical values.

Ann Dvorak, too long away from the American screen while active in British war work, makes her return with a bang. Republic was wise enough to get the Dvorak signature to a contract and we now understand that Paramount is among the other majors seeking to borrow a slice of her time for outside commitments. Joseph Schildkraut is his usual suave, competent self, a trouper to his finger tips.

Plot is the best of the he-man formula file —the rugged John Wayne visiting the Barbary Coast and being thoroughly fleeced; the grim, silent guy setting out to trim the sharpers and win the gal, Ann Dvorak, along the way; the gentleman gambler, Joe Schildkraut with a prior option on the gal; the excuse for all the melody and lushness of background that Barbary Coast resorts afford; and the build-up to a hot mayorilty election, topped by the earthquake-fire.

Exibitor's Booking Suggestion: The idea has never been better done, and it has never failed. . . . Previewed April 16th.

***WHAT THE OTHER FELLOWS SAID*:**

REPORTER: "Should find easy acceptance at the nation's box office."

VARIETY: "One of the most entertaining features Republic has turned out in years."

"Murder, He Says" . . . Laugh-Packed Screwball

(PARAMOUNT)

The Digest's Box Office Estimate:

130%

Producer-Director .....**George Marshall**

Associate producer ..... **E. D. Leshin**

The Players: Fred MacMurray, Helen Walker, Marjorie Main, Jean Heather, Porter Hall, Peter Whitney, Mabel Paige, Barbara Pepper.

Photography .....**Theodor Sparkuhl**

Time .....**94 minutes**

Director George Marshall, a master of comedy gags and their timing, goes to town in high, wide and handsome fashion with "Murder, He Says." The picture makes no particular contribution to the supposedly higher mission of the screen, it just makes you laugh. And how. And how often.

"Murder, He Says" may be called a burlesque—burlesque of the home-spun hillbilly yarn, burlesque of the murder meller, burlesque of anything and everything that is good for a laugh. It never takes itself seriously, and you are not expected to do otherwise.

Fred McMurray is seen as a roaming reporter for a poll service, something like the Gallup poll. He invades revenooer conscious hill country with a double mission, to report on how rural folks live and think, and trail a former investigator who went the same path and disappeared.

What a clan he meets—the Fleagles. There is Ma Fleagle, Marjorie Main, hawk-faced queen of the realm; Mert and Bert, twin sons with naive ideas about mayhem; her eccentric fourth husband, a gun-toting neice and on and on. And there is a mysteriously hidden $70,000—bank loot—which prods the proceedings along.

Characterizations offered by the players are in the generally slap-happy mood of the screwy yarn.

Exhibitor's Booking Suggestion: High in unashamed all-out gag hilarity. . . . Previewed April 9th.

***WHAT THE OTHER FELLOWS SAID*:**

REPORTER: "Brash, uninhibited slapstick mystery comedy . . . directed for maximum laugh value by George Marshall."

VARIETY: "Fairly fast-moving, corn-fed comedy."

"The Bullfighters" . . . Standard Laurel-Hardy

(20th CENTURY-FOX)

The Digest's Box Office Estimate:

80%

Producer .....**William Girard**

Director .....**Mal St. Clair**

The Players: Laurel and Hardy, Margo Woode, Richard Lane, Carol Andrews, Diosa Costello, Frank McCown, Ralph Samford, Irving Gump, Ed Gargan, Lorraine DeWood, Emmett Vogan, Roger Neury, Gus Glassmire, Rafel Storm, Jay Novello, Guy Zanette, Robert Filmer, Max Wagner, Jose Portugal, Hank Worden.

Time .....**62 minutes**

Apparently current Laurel and Hardy pictures are being aimed definitely at that market where the veteran duo still ranks so highly popular—Latin America.

That is the impression given by "The Bullfighter," which mereley takes its title as an excuse and a starting point and then strings all the old familiar gags along the way for an hour of time-killing.

The gags are well done, practice makes perfect. The picture has plenty of laughs, It will find an acceptable spot on many programs burdened at the top with heavier fare.

Laurel and Hardy are seen as private detectives trailing a lady slicker to Mexico City. The complications and the fun come about through Laurel's resemblance to a famous bullfighter who can't keep a date in the arena.

Mal St. Clair's direction is adequate to the yarn.

Exhibitor's Booking Suggestion: Just another Laurel-Hardy. . . . Previewed April 9th.

***WHAT THE OTHER FELLOWS SAID*:**

REPORTER: "Probably will carry its share of the bill."

VARIETY: "Long on production and short on belly laughs."

"China Sky" . . . . . Mass Audieuce Hit

(RKO-Radio)

The Digest's Box Office Estimate:

145%

Executive producer ..... **Jack Gross**
Producer ..... **Maurice Geraghty**
Director ..... **Ray Enright**
The Players: Randolph Scott, Ruth Warrick, Ellen Draw, Anthony Quinn, Carol Thurston, Richard Loo, "Ducky" Louie, Philip Ahn, Benson Fong, H. T. Tsiang, Chin Kuang Chow.
Photography ..... **Nicholas Musuraca**
Time ..... **78 minutes**

"China Sky" is not a critic's picture, but it is definitely of the sort of color and adventure action that brings out a wide audience, said action being in the capable hands of Ray Enright for direction, and it has Randolph Scott topping a good cast for the marquee draw.

Background of the picture, which is based on a Pearl Buck novel, is modern China and today's war. Foreground is a tale about Randy Scott, medico, who returns to his war-torn interior China with a new bride, Ellen Drew, and then must go through the picture's 78 minutes with the provocative presence of Ruth Warrick, his medical associate, and secretly in love with him.

You see, wifey Ellen goes screwbally under the terrible war strain, and the maneuvering she does with spies and renegades is just too awful. Also it gives prompting to considerable action—bing-bang action, Nip paratroopers, last minute rescues and all, and incidentally it bumps off nasty Ellen to leave the way clear for Randy and Ruth.

Producer Maurice Geraghty has relied on his meller fundamentals, Ray Enright's skill at handling such elements, and RKO has dressed it all in more than adequate production values. Scott is right at home in the lead, Miss Warrick smooth in a repressed role, and Ellen Drew sufficiently the meanie. Support is excellent, with youngster Duckie Lou, also soon to be seen in Monogram's yarn concerning Chinese boy guerillas, scoring solidly.

Exhibitor's Booking Suggestion: A popular number. . . . Previewed April 12th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Weaves a familiar triangle melodrama into a war background."

VARIETY: "Timeworn theme lends only moderate interest."

"A Medal For Benny" . . . Has Unique Charm

(PARAMOUNT)

The Digest's Box Office Estimate:

140%

Producer ..... **Paul Jones**
Director ..... **Irving Pichel**
The Players: Dorothy Lamour, Arturo de Cordova, J. Carol Naish, Mikhail Rasumny, Fernando Alvarado, Charles Dingle, Frank McHugh, Rosita Foreno, Grant Mitchell, Douglas Dumbrille.
Photography ..... **Lionel Linden**
Time ..... **79 minutes**

"A Medal For Benny" brings to the screen a new Dorothy Lamour. In a simple human, heart-tugging story, with no tricks of sarong or melody to aid, Miss Lamour must act, and act she does. By her characterization she firmly establishes herself for a new and wider range of screen roles.

For that matter, "A Medal for Benny" is something of a thespian holiday. Under Irving Pitchel's sympathetic direction not only does Miss Lamour blossom, but J. Carroll Naish is inspired to a performance that is definitely the first Academy award nominee in 1945 for supporting player honors. Arturo de Cardova continues to live up to past promise, and a grand group of realistically carved characterizations are contributed by the unusually well chosen support.

Producer Paul Jones found himself with a story that did not automatically fall into any formula class. As stated, the plot line is simple, the pace almost leisurely. To become the thoroughly delightful entertainment that has resulted, "A Medal For Benny" had to be brought to the screen as a slice of life, rather than contrived plot mechanics. It needed, and has received, this sympathetic approach from all, producer Jones, director Pichel, and on through all of the cast.

Our particular slice of life is a typical Southern California community where Mexican blooded humble folk are present in large proportion. Benny of the title, never seen on the screen, has gone from his care-free days in the community to death and posthumous honors in the Pacific. When he is awarded the Congressional medal it is a heaven-sent opportunity to the local stuffed shirts to get publicity for the city.

This involves bringing Benny's father, J. Carrol Naish, into the limelight. But the old Mexican lives in a shack in the near-slums of the city, he cares little for the spic and span of dress. The city big-wigs are undaunted as they approach a celebration that will be graced by the presence of a four star general—all they do is move Naish to fashionable quarters, supply a tailor, and all else needed.

But wily paisano Naish sees through all this flummery, and in the end the celebration—general, dignitaries and all—come to his run-down hovel for the picture's big moment.

It is as simple as that. There is an unobtrusive thread between Miss Lamour and de Cordova that maintains consistent interest and is proportioned so that it travels step by step with the meatier opportunity offered Naish. There are many good moments of theater, such as a keynote patriotic speech by Michael Rasumny, and the sharp satire in the characters of Charles Dingle, Frank McHugh, and Grant Mitchell as local windbags of assorted vocations.

Exhibitor's Booking Suggestions: Off the beaten path. Lamour's name will sell it, the word of mouth will follow. . . . Previewed March 30th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Heart-warming in its dramatic motivation and thought-provoking in its philosophy of tolerance."

VARIETY: "One of the finest pieces of entertainment wrapped up in 79 minutes of running time that has been shown in this town in many a moon."

"Fashion Model" . . . . . Will Kill Time

(MONOGRAM)

The Digest's Box Office Estimate:

75%

Associate producer ..... **William Strohbach**
Director ..... **William Beaudine**
The Players: Robert Lowery, Marjorie Weaver, Tim Ryan, Lorna Gray, Dorothy Christie, Dewey Robinson, Sally Yarnell, Jack Norton, Harry Depp, Nell Craig, Edward Keane, John Valentino, Cedric Stevens.
Photography ..... **Harry Neumann**
Time ..... **60 Minutes**

"Fashion Model" doesn't offer the clothes display that the customers might be led to expect from the title, but turns out to be a murder mystery with comedy treatment that concerns a stock clerk and a model in a place where they make fashions.

As such it will get by in its filler groove, and in general give satisfaction. Murders and gags alternate, well paced by veteran Director William Beaudine, and scripted by guys with long memories. Robert Lowery and and Marjorie Weaver are adequate to the opportunities, and cast chosen from the safe Hollywood ranks for such type casting.

All in all, the paying audience with which we saw it, took it in stride and had a fairly good time.

Exhibitor's Booking Suggestion: Gets by for 60 minutes. . . . Previewed April 10th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Okay comedy mystery for the dual situations."



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RKO PICTURES

F.l.a.s.h.e.s • KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★Lloyd Bacon is in the East location hunting for "The Enchanted Village," which has now been slated for Technicolor because of the unusual opportunities in the background covering much of the Atlantic seaboard.

★★★Decision has also been made to use authentic Eastern locations for "Now It Can Be Told," the FBI saga which Henry Hathaway will direct.

★★★William Eythe and Lloyd Nolan will have the top roles in "Now It Can Be Told," the script of which has just been officially okayed by J. Edgar Hoover.

★★★After four years on the lot producer William LeBaron has severed connections. He had just completed "Don Juan Quilligan," and was preparing on "Riocabana" which has been shelved indefinitely. It is likely that LeBaron will line up an independent production deal and there is a possibility that he will return to Fox when "Riocabana" is resumed.

★★★Illness caused two cast changes in "Dragonwyck," Addison Richards replacing Van Antwerp, and Walter Baldwin stepping in for Alec Craig.

★★★Edmund Goulding, now in New York on a stage play, is in long-distance consultation with producer William Perlberg on the latter's plans for the reteaming of Robert Young and Dorothy McGuire in a new "Claudia." Goulding directed the first hit and is sought for the sequel.

★★★After two years absence because of maternal duties Alice Faye will return to the screen in "Fallen Angel," with Linda Darnell, and under direction by Otto Preminger, the latter also producing. An early May start is planned.

★★★Norman Foster, for many recent months in Mexico, is in town for 20th Century conferences which may lead to his handling the company's planned production activities south of the border.

★★★John Cromwell has been signed to flat seven year directorial ticket. The director of "Since You Went Away" will team with producer Ernst Lubitch, first assignment being "Cluney Brown."

★★★Elia Kazan, director of "A Tree Grows in Brooklyn," is back from a mission to the Pacific theater of war.

★★★Thomas P. Moulton, coming from the Sam Goldwyn organization, has taken over direction of the sound engineering department, succeeding Edmund Hansen, who recently resigned because of ill health.

★★★The novel, "Any Number Can Play," has been bought from the manuscript for Otto Preminger production-direction. It tells the life story of a gambler.

★★★Shooting started this week on "Kitten on the Keys," George Jessel producing, Gregory Ratoff directing. Cast tops are Maureen O'Hara, Dick Haymes, and Harry James and orchestra.

★★★Contract of Bruce Humberstone, with a consistently successful directorial record for 20th and a Danny Kaye hit on loan-out to Goldwyn, has been renewed. He is currently at work on "Within These Walls."

★★★John Stahl is returning to the studio after an Arizona trip hunting Technicolor locations for "Leave It to Heaven."

★★★They are already talking about Tyrone Power's first picture after his release from the service. The favored choice is "Don Q, Son of Zorro," staged on a super-super scale in Technicolor.

★★★Signe Hasso reports to 20th on loan-out from MGM for "Now It Can Be Told."

★★★John Blondell's option has been lifted for another year, following her hit in "A Tree Grows in Brooklyn."

International ☆ ☆ ☆

★★★A throat infection for Orson Wells briefly halted shooting on "Tomorrow is Forever," which Irving Pichel is directing, with Claudette Colbert starred.

★★★William Goetz, International's production chief, has been named chairman of of the motion picture division of the United Jewish Welfare Fund, succeeding Walter Wanger.

★★★William Goetz has purchased "The Dark Mirror," mystery tale for production and scripting by Nunnally Johnston. It is on the Fall production schedule.

★★★Frank Veloz, of the famed Veloz and Yolando dance team, has been signed to do a dance number with Sonja Henie in "Countess of Monte Cristo."

★★★Dore Schary, International producer, was honored guest and speaker on the industry's post-war problems at a meeting of the Los Angeles Advertising Clubs.

★★★Gary Cooper has been at the studio for conferences with William Goetz on his next producer-star offering. His latest "Along Came Jones" is now in the cutting rooms.

RKO-Radio ☆ ☆ ☆

★★★President Ned Depinet is at Phoenix recuperating from a recent illness.

★★★Mark Robson, who came up from film editing to directing, gets a three-way, producer, writer-director ticket under his future deal. He has just wound up on "Isle of the Dead" and is next slated for "Chamber of Horrors," a Val Lewton assignment.

★★★Stephen Ames has a new contract, and starts with two top budget Technicolor pictures on his list: "Sinbad the Sailor" and "The Fabulous Invalid." In the Robert Fellows unit he has just completed "Spanish Main."

★★★Dick Powell will continue in his toughie characterization, details having been set for him to star in "Cornered," from story by Ben Hecht, Czenzi Ormonde and Herman Mankiewicz. Adrian Scott will produce. It tells of an RAF flier tracing criminals in South America.

★★★Leo McCarey has closed with Robert Emmett Dolan to do the musical score on "The Bells of St. Mary's." Dolan turned in similar job for "Going My Way."

★★★Rhys Williams, New York stage player recently receiving high praise for his work in "The Corn is Green," has been added to the cast of "The Bells of St. Mary's."

★★★Pat O'Brien will star in "Mike Duffy Presents," a story of a modern day P. T. Barnum.

★★★Robert Clarke has the male lead opposite Frances Langford in "Radio Stars on Parade."

★★★Contract has been renewed on Ann Richards, who has been on loan-out to Hal Wallis for "Love Letters."

Republic ☆ ☆ ☆

★★★May 1st has been set for starting "Alias Myself," next mystery on the William Wilder production slate.

★★★Joe Kane will produce and direct his own yarn next, story being "Belle of the Gold Coast."

★★★Armand Schaefer, Jack English, and Yakima Canute and Bob Lydecker have journeyed to the Mesabi Iron Range, near Duluth, Minn., scenery hunting for their special "The Woman Who Came Back."

★★★Roy Rogers is out on that six weeks hospital and camp tour which is to precede his induction.

★★★Ann Dvorak has been secured for the top femme role in "The Woman Who Came Back," which will have Michael O'Shea in the lead.

★★★Plans are under way for a feature gangster series along the "crime does not pay" angle, and derived from actual notorious figures of the gang years. Don Barry is to star, with the first possibly "Baby-Faced Nelson."

★★★H. J. Yates will build the studio's own skating rink as an addition to the Music Building, to serve for rehearsal of Vera Hruba Ralston ice routines and possible occasional use by studio personnel.

★★★Al Santell's second producer-director job under his new deal will be "That Brennan Girl," from an Adela Rogers St. John story. "Mexicana" is Santell's first.

(Continued on Next Page)

F-L-A-S-H-E-S . . . . .

(*Continued from Preceding Page*)

P-R-C ☆ ☆ ☆

★★★Leon Fromkess announces purchase of "Confidence Man," an original by Jack O'Donnell, for production by Martin Mooney.

★★★The Gallant Shepherd," a much talked of dog yarn, is also on the Martin Mooney production agenda.

★★★A unique deal has been completed by Leon Fromkess with SEE Magazine which gives PRC rights to that publication's issues on important subjects for pictures of the type of "March of Time."

★★★First on the new deal will be tied in for exploitation purposes with the international San Francisco conference by using the prize-winning articles in SEE's contest on "What Shall We Do About Germany."

★★★April shooting covered nine pictures, three winding up before the cameras and nine getting under way. The list includes:

★★★"The Intruder," Martin Mooney production; "Congo Pongo," Sigmund Neufeld subject; "Law of the Lead," Alexander-Stern western; "Arson Squad," Alexander-Stern; "Two Tickets to Heaven," Martin Mooney," "The Gallant Shepherd," Martin Mooney; "The Joker,' Roth-Greene-Rouse; an untitled Buster Crabbe subject with Sigmund Neufeld producing.

Paramount ☆ ☆ ☆

★★★Shooting starts this week on Buddy DeSylva's first special under his independent producing contract, "Stork Club."

★★★DeSylva has just purchased rights to "After Dinner Story," an omnibus of three mystery yarns by William Irish, which is just one of the pseudonyms of well-known Cornell Woolrich. Producer DeSylva has Alan Ladd in mind for stellar honors.

★★★Two pictures long on the stages, "You Came Along," and "The Well Groomed Bride," are now in the cutting rooms. The former is a Hal Wallis special.

★★★Barry Fitzgerald is figured for a top spot in "Third Avenue," story now in the works.

★★★Pine and Thomas have purchased rights to "Speak Up, Mr. Thursday," by Maxwell Shane. It is a fantasy concerning a ventriloquist and a dog.

★★★Olivia De Haviland, just finished in "The Well Groomed Bride," has been set for "To Each His Own," to be directed by Mitchell Leisen, with Charles Brackett producing.

★★★Buddy DeSylva has signed a term deal with Andy Russell, calling for two pictures a year, with permission for one outside assignment.

★★★Irving Berlin is at the studio after Pacific adventures to pick up the threads on his Paramount musical, which now needs naming of a new producer and director following the death of Mark Sandrich. Bing Crosby will be starred with Paul Draper in a top spot.

★★★Director Lewis Allen has journeyed East to attend the New York premiere of his highly praised picture, "The Unseen."

★★★Preparations are under way for "Calcutta," which will be a Seton I. Miller production, with Alan Ladd, William Bendix and Howard DeSylva at present planned for top roles.

★★★Lou Edelman has joined Paramount as executive assistant to Henry Ginsberg.

★★★Sol Siegel, having completed his independent production of "Kiss and Tell" for Columbia release, moves back to Paramount for a new unit set-up. D. A. Doran, for years Columbia story head, joins him.

Columbia ☆ ☆ ☆

★★★Harry Cohn has set an important production deal with Sam Wood by which the director will do one Columbia picture in return for giving Wood rights to three story properties previously jointly owned.

★★★Expansion plans are in the wind—papers having been signed for property south of the present studio to Franklin Avenue, on which new stages will be erected when conditions permit. The blueprints call for the expenditure of $350,000 in all, and include the problem of moving an apartment house.

★★★Conrad Nagel and Margaret Lindsay were new additions to the cast of "Rusty," a Ted Donaldson starrer directed by Paul Burnford, with Leonard Picker producing, and now on the stages.

★★★Leonard Goldstein has resigned as free roaming talent scout to join Michael Todd, Broadway stage producer, as Hollywood representative in connection with Todd's picture plans.

★★★The company has purchased a yarn "Dream Glow," for production by Alexis Turn-Taxis in the John Stone unit. Report has it that Columbia will revive the "Lone Wolf" series, with Ted Richmond to produce in the Leonard Picker unit. No new lead is yet mentioned for the role originally handled by Warren William.

★★★Harry Cohn set a major deal for Columbia's future production schedule with the signing of director Richard Wallace to a two picture contract.

★★★"Promotion from the ranks" again works out with Ray Nazarro, five years on the lot, being stepped from assistant directing into directing on "Outlaws of the Rockies."

★★★"Corpus Delecti" has been set for production by Ted Richmond, an original by Harry Essex, to be handled in the Leonard Picker unit.

★★★Charles Starrett this month starts his 11th year as a Columbia star, player record for the lot.

M-G-M ☆ ☆ ☆

★★★"The Postman Rings Twice" has been placed on the production list of Carey Wilson. Plans call for starring Lana Turner and John Garfield, with a May 1st start.

★★★After finishing production chores on "Abbott and Costello in Hollywood," Martin Gosch will take reins on "Remember When," an original by Harry Ruskin.

★★★Clarence Brown will produce and direct his first musical with "Song of Love,"a story of the 19th century concerning composer Robert Schumann.

★★★Commander John Ford is currently due at the studio after six weeks in Florida on "They Were Expendable," with Robert Montgomery and John Wayne in the top roles. Sets are ready for the studio shooting.

★★★ The company has put $150,000 on the line plus a bonus on possible book sales above certain quotas, for the Sinclair Lewis novel, "Cass Timberland," due for Fall publication.

★★★Fred Datig, popular veteran, is back on his job as casting head following a year's leave of absence due to ill health.

★★★ Joe Pasternak has moved the starting date for his production "Kissing Bandit" back to September due to present bottleneck on Technicolor facilities.

★★★ Irving Starr, recent 20th-Fox producer and formerly with Universal, has checked in on the lot.

★★★Jimmy Durante and Laurenz Melchior are at the Culver City Studios for the start of "Two Sisters From Boston," Joe Pasternak production.

★★★ Pete Smith won the coveted Safety Council Award with "Safety Sleuth," first producer to repeat for that honor, having copped the prize last year with "Seventh Column."

Monogram ☆ ☆ ☆

★★★ Louis Berkoff's first Mono production will be "Gregory the Great," story about a magician, with Edward Lilley, formerly of RKO, directing.

★★★ A well known specialty, Maurice Rubin's "Rubinettes," has been signed for a featured spot in "Main Street Girl."

★★★ Three famous Gus Edwards tunes are included in the almost a dozen numbers that will be heard in "Sunbonnet Sue," now shooting. The Edwards well-remembered favorites are, "School Days," See-Saw," and "By the Light of the Silvery Moon."

★★★ Three pictures are on the Monogram April release schedule. "China's Little Devils," is the unusual subject telling of guerilla acivity by Chinese juveniles and starring Harry Carey and Paul Kelly. It was produced by Grant Withers, Monta Bell directing, and introduces a Chinese youngster, Duckie Louie.

(*Continued on Page 23*)

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PRESENTS

SONJA HENIE

IN

"It's A Pleasure!"

IN GORGEOUS TECHNICOLOR

WITH

MICHAEL O'SHEA

MARIE McDONALD · BILL JOHNSON

GUS SCHILLING

Directed by WILLIAM A. SEITER

Produced by DAVID LEWIS

Screen Play by
LYNN STARLING - ELLIOT PAUL

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THE HONOR BOX WINNER

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Directed

"It's A Pleasure"

AN INTERNATIONAL PICTURE — RKO RELEASE

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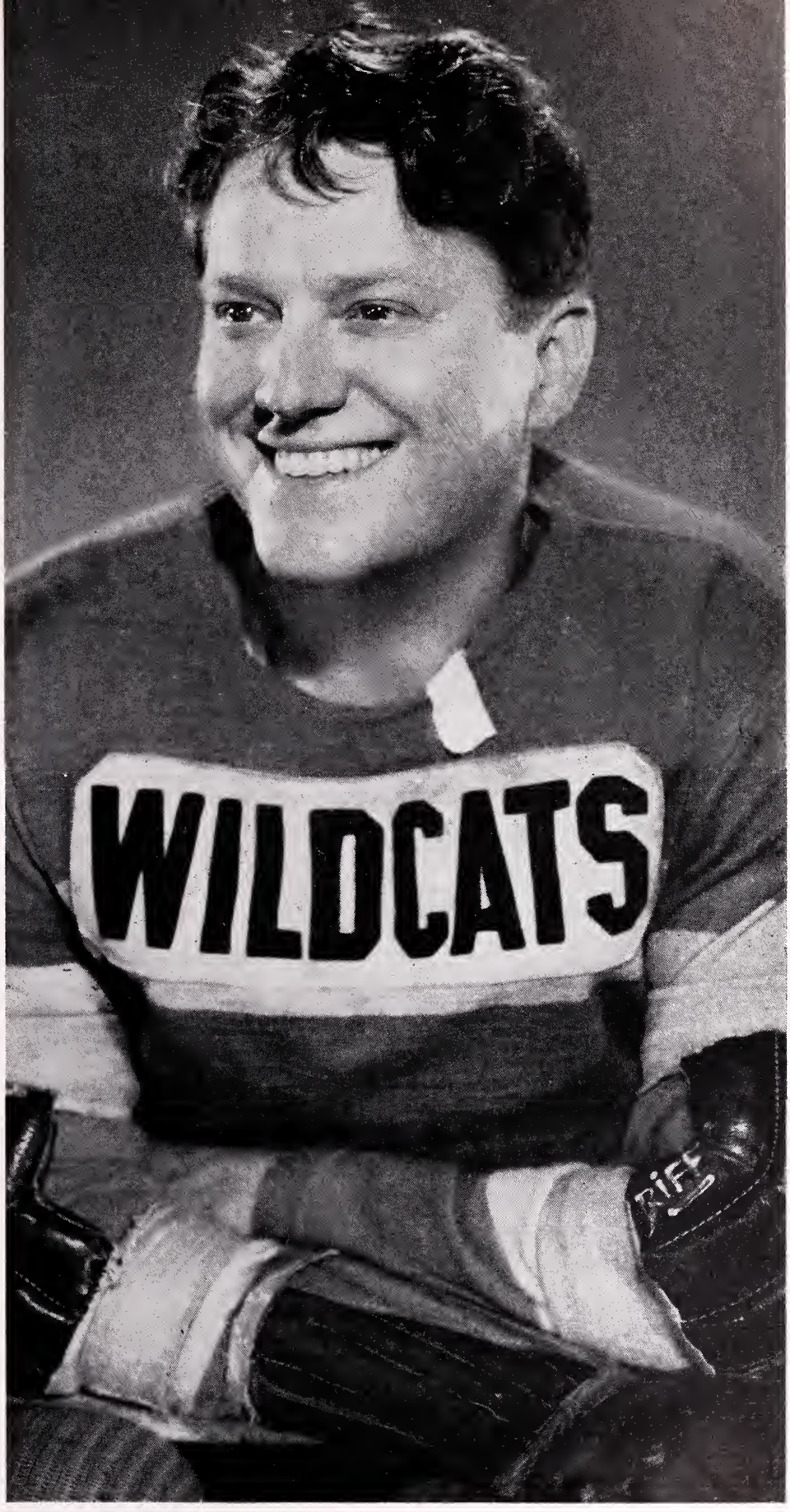


SONJA HENIE

"I's A Pleasure"

AN INTERNATIONAL PICTURE — RKO RELEASE

MICHAEL O'SHEA



"It's A Pleasure"

AN INTERNATIONAL PICTURE — RKO RELEASE

War Bond News . . . . .

(*Continued from Page 4*)

Oregon—Portland, O. J. Miller, Jack Matlock, Mark Corey.

Utah—Salt Lake City, Tracy Barham, Miss Helen Garrity, Charles Walker.

Washington—Seattle, Frank Newman, Sr., V. C. Gauntlett, Maurice Saffle.

Wyoming—Riverton, T. E. Knight; Lusk, G. H. Turner.

NEW YORK—Marked by high enthusiasm and sparked by a concrete presentation of campaign plans, the "Showmen's Seventh" War Loan campaign was launched at an Eastern and Southern conference of state drive leaders with the National Committee at the Hotel Astor, New York City, on Tuesday, April 10th. The all-day meeting kicked off the industry campaign for the seven-week drive which will run from May 14 through June 30.

Samuel Pinanski, National Chairman, who presided, struck the keynote of the conference when he declared, in his opening address:

"This is the toughest assignment the industry has ever been given. It will call for the utmost in showmanship and effort by everyone. The 'Showmen's Seventh' will be an overwhelming success if every individual gives his best to this mightiest of all industry drives. It is up to the field more than ever before."

Attended by exhibitor, distributor and publicity chairmen from 19 states and the District of Columbia, the all-day meeting opened with a general executive session at which Tom J. Connors, National Distributor Chairman, and John Hertz, Jr., National Director of Publicity, outlined plans.

Declaring that the "Showmen's Seventh" campaign has been planned on a "grassroots" basis, Pinanski, in opening the conference, stressed that campaign organization has been completely decentralized, with the responsibility placed on the field chairmen and committees to carry the drive through to a successful conclusion.

Highlights of Connors' discussion were: the distributors are well organized as a result of previous drives; each distributor chairman is urged to break down zones for salesmen's contacts enlisting support of exhibitors; exhibitors will be asked to sign pledges, and this activity will start immediately; greater effort will be made to increase the number of exhibitors issuing or sub-issuing agents; issuing agents can obtain definite cooperation from the American Legion and other groups to stimulate the sale of bonds at theatres; projection room bond premieres will be increased.

"The All-Star Bond Rally," 19-minute drive subject, "is acknowledged the finest film ever made to sell bonds at theatres and the same time build goodwill for theaters and the industry," he said. He outlined plans for distribution of the subject, for which 1,200 prints have been ordered. Exhibitors will be asked to run this film at shows, and reship it to another to save time in order to get the fastest possible playoff, he said.

The "Showmen's Seventh" will be backed by the greatest promotion drive the industry has even seen, John Hertz told the meeting. It will contain numerous features never before attempted on a national basis, but which have proved successful in the field and have been suggested from the field, he said.

Spearhead of the drive to the public will be the slogan: "Buy War Bonds at your favorite motion picture theatre." This slogan will be constantly used in newspaper, magazine and radio advertising and exploitation, and the cumulative effect will create a tremendous bond-buying force, Hertz declared.

The slogan urging purchase of bonds at theatres will be applied in every possible advertising and publicity connection during the drive, Hertz said, among them the following:

Ads in large-circulation general and fan magazines; distributors' ads, with a corollary slogan urging bond purchases at theatres on Saturdays, Sundays and holidays, when other issuing agencies are closed; tag lines at end of picture reviews; end-line in radio transcriptions; leading radio network shows and top radio artists and guest stars will be asked to use the slogan; every newsreel will contain the theatre slogan; it will be featured in newspaper and merchandising tieups, and in other ways.

Hertz revealed that instead of a press book a portfolio containing practical, workable ideas will be sent to exhibitors. This will contain all ammunition for an aggressive campaign.

For the campaign within the industry, trade paper advertising will be used to rivet the showmen's attention and galvanize him into action, Hertz declared.

CHICAGO — Further plans for the "Showmen's Seventh" War Loan were revealed on Monday, April 16, at a Midwest conference in Chicago and a Western conference in Denver. Both meetings were attended by exhibitor, distributor and publicity state chairmen, and members of the National Committee were present at the Chicago session.

The Midwest conference at the Blackstone Hotel was attended by chairmen from 19 states and the Denver session at the Brown Palace Hotel by chairmen from eleven states.

Members of the National "Showmen's Seventh" Committee left Saturday for Chicago. Headed by National Chairman Samuel Pinanski the group included Tom J. Connors, National Distributor Chairman; John Hertz, Jr., National Director of Publicity; Francis S. Harmon, executive vice-chairman of the War Activities Committee; E. W. Street, Southern Coordinator; Peter G. Levathes, assistant to the National Distributor Chairman; Bernard M. Kamber, public press advisor, and Al Finestone, assistant director of publicity.

Ted R. Gamble, National Director, War Finance Division, came from Washington to make one of the principal addresses at the Chicago meeting. Also attending were Edward Shugrue, Director, Motion Pictures and Special Events Section of the War Finance Division, and Tom W. Bailey, industry consultant to the Treasury for the "Showmen's Seventh."

Joe Rosenthal, Associated Press photographer whose famous Iwo Jima flag raising symbol has been adapted as the official insignia of the drive, was a special guest.

David Wallerstein, Midwest Coordinator, and Walter Immerman, Exhibitor State Chairman for upstate Illinois, supervised arrangements for the Chicago meeting.

The Midwest conference was attended by the following: C. B. Akers, Oklahoma City; John Balaban, Chicago; Ray Beall, Dallas; Ed. C. Beatty, Detroit; Bill Bishop, Chicago; A. H. Blank, Des Moines; Ben Blotcky, Minneapolis; Ray Branch, Hastings; Robert Busch, Oklahoma City; Col. Harry A. Cole, Dallas; M. D. Cohn, Kansas City; M. Cooper, Grand Forks, N.D.; James E. Coston, Chicago; W. Guy Craig, Indianapolis; Charles Deardourff, Cleveland; Fred J. Dolle, Louisville; Ted Emerson, Omaha; Sam Epstein, Omaha; Harold Fitzgerald, Milwaukee; Russell Fraser, Des Moines; John Friedl, Minneapolis; William Geehan, Milwaukee; Joe Gins, Detroit; Alice Gorham, Detroit; Lew Hensler, Lexington; Karl Hoblitzelle, Dallas; Walter Hoffman, Minneapolis; Cecil House, Dallas; Earl Hudson, Detroit; Walter Immerman, Chicago; Howard Jameyson, Wichita; Bob Kelly, Dallas; LeRoy Kendis, Ohio; Jack Kennedy, Des Moines; Sam B. Kirby, Little Rock; Jack Kirsch, Chicago; Clifford Knoll, Mitchell; Joe Krenitz, Cleveland; Edward L. Kuykendall, Columbus; Sam Lawlor, Kansas City; Ralph Lawler, Peoria; M. A. Lightman, Memphis; Phil London, Dallas; Byron McElligott, Aberdeen, S.D.; D. V. McLucas, Omaha; B. J. McCarthy, St. Louis; Marie Meyer, Detroit; William Miskell, Omaha; Alan Moritz, Cincinnati; Claude C. Mundo, Little Rock; R. J. O'Donnell, Dallas; M. W. Osborne, Oklahoma City; M. L. Plessner, St. Louis; M. J. Pruniski, Little Rock; Norman Pyle, Minneapolis; Elmer Rhoden, Kansas City; J. J. Rubens, Chicago; Arthur Schoenstadt, Chicago; James F. Sharkey, Detroit; Edwin Silverman, Chicago; Carl Shalit, Detroit; Martin G. Smith, Toledo; Boyd Sparrow, Indianapolis; W. A. Steffes, Minneapolis; Larry Stein, Chicago; Albert Stetson, St. Louis; J. Harold Stevens, Chicago; Tony Sudekum, Nashville; Martin Thomas, Iron Mountain, Mich.; T. R. Thompson, Kansas City; William E. Truog, Kansas City; Allen Usher, Chicago; Burgess Waltmon, Columbus; J. E. Watson, Cincinnati; Fred Wehrenberg, St. Louis; Maurice White, Cincinnati; Charles Winchell, Minneapolis; Harold Wirthwein, Milwaukee; Leo F. Wolcott, Eldora; Marc J. Wolf, Indianapolis; Pete J. Wood, Columbus; Tom Young, Memphis; Ed Zorn, Pontiac, Ill.

"Horn Blows at Midnight" . . . . . Misses Fire

(WARNERS)

The Digest's Box Office Estimate:

135%

Producer .....**Mark Hellinger**
Director .....**Raoul Walsh**
The Players: Jack Benny, Alexis Smith, Dolores Moran, Allyn Joslyn, Reginald Gardiner, Guy Kibbee, John Alexander, Franklin Pangborn, Margaret Dumont, Bobby Blake, James Burke, Ethel Griffies, Paul Harvey, Truman Bradley, Mike Mazurki, John Brown, Murray Alper, Pat O'Moore.
Photography .....**Sid Hickox**
Time .....**80 minutes**

The value of originality in motion picture yarns is sometimes a question. "The Horn Blows At Midnight" was blessed with a fantastically original premise, and so much so that the execution of the idea became too great a task for screen limitations. The result is that producer Mark Hellinger, director Raoul Walsh, and star Jack Benny deliver to the utmost of their very capable talents to bring the originality to the screen and then find it necesary to fall back on slapstick to save the day.

They do save the day. "The Horn Blows At Midnight' eventually delivers a healthy portion of laughs, it will earn its way at the box office.

The picture met the obstacle seldom overcome—the attempt to treat humorously on the screen of events in the heavenly world—angels, etc. It is inevitable that in the end the events must be confessed a dream, and almost as inevitable that during the proceedings they never take hold with even the reality of a good dream.

Jack is seen as a mediocre trombone player, securing a job with a radio orchestra, and lulled to sleep by the commercials. He finds himself in a Hollywood conceived heaven. Naturally he becomes an angelic trumpeter because of his earthly experience. He is assigned to return to this lowly planet and at midnight toot the horn that will wipe it out of existence.

New York is the scene of his reappearance, and here he encounters "fallen angels," previously assigned to his own job, black market operatives, and what-have-you, including Alexis Smith who becomes his romantic foil, and Dolores Moran, a meanie cigarette girl.

If this sounds screwy, screwy it is. If it hints at laugh possibilities they are achieved because Director Walsh dug into the bag for his comedy gags, because Benny, while not at home in the characterization, has the genius that lifts above the material. Supporting cast is excellent with the opportunities given them.

Exhibitor's Booking Suggestion: Must rely on Benny draw. . . . Previewed March 29th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "An original and amusing story premise . . . a disappointing Jack Benny vehicle."

VARIETY: "A comedy-fantasy that slipped up somewhere along the production line."

"Patrick the Great" . . . . Tops For O'Connor

(UNIVERSAL)

The Digest's Box Office Estimate:

130%

Produced by.....**Howard Benedict**
Director .....**Frank Ryan**
The Players: Donald O'Connor, Peggy Ryan, Frances Dee, Donald Cook, Eve Arden, Thomas Gomez, Irving Bacon, Andrew Tombes, Gavin Muir.
Photography .....**Frank Redman**
Time .....**89 minutes**

Frank Ryan has a knack in handling the ebbulient type of comedy-drama that best showcases the talents of such youngsters as as Donald O'Connor and Peggy Ryan, a fact which producer Howard Benedict cashes in on here for a delightfully satisfying audience picture.

It is a back-stage story, given interest that lifts it away from the dangers of the well worn routine by the fresh spice of its players and the "touches" of scripting and direction.

It is a slight tale in plot mechanics, but there is enough meat on the bones to give something of heart moments, the charaterizations sufficiently sharply drawn to allow for meaty dialogue, and of course the back stage angle provides the proper moments for production flashes and displays of the O'Connor and Peggy Ryan talents.

Ryan makes his folks of the theater world real human beings without neglecting the opportunity for a touch of sparkle to dazzle lay spectators. Donald Cook is the center of the plot motivation as the trouper-father of Donald O'Connor, nearing the passe stage and not aware that his own son is dodging opportunity in order to save his father's feelings. Frances Dee is a delightful lady with an eye on daddy Cook, whose intentions are naively misinterpreted by young Donald, the latter thinking he is the sought after one. Peggy Ryan is the bubbling, troublesome O'Connor girl friend.

It is tops in the O'Connor career, and a bright credit, for that matter, for all members of the cast. So smooth are script and direction that it seems to have been a romp for all concerned. Frank Redman's top hole photography helps greatly to set off the fine production values.

Exhibitor's Booking Suggestion: Sure-fire O'Connor number. . . . Previewed April 13th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Will send the customers away singing its praises. It is exceptionally good box office."

"Eadie Was A Lady" . . . . . Has Ann Miller

(COLUMBIA)

The Digest's Box Office Estimate:

85%

Producer .....**Michel Kraike**
Director .....**Arthur Dreifuss**
The Players: Ann Miller, Joe Besser, William Wright, Jeff Donnell, Jimmy Little, Marion Martin, Kathleen Howard, Tom Dugan, Douglas Wood.
Photography .....**Burnett Guffey**
Time .....**67 minutes**

Columbia isn't doing quite right by the possibilities they have in this Ann Miller gal. She has definitely clicked, is building a following, but she will not be able to long withstand the nonchalant story treatment.

"Eadie Was a Lady" would be just a programmer in the routine mold if it were not for the presence of Miss Miller for singing and dancing moments, and even these don't lift it out of the groove to heights.

It is a back-stage story, burlesque being the medium exposed. Miss Miller is a gal with a Boston Cabot-Lodge background who yearns for the stage while attending a class school in New York, and satisfies the craving by taking a night job in burlesque. If this does not soound very sensible for a Boston Back Bay gal to do, don't blame the reviewer, and don't be very disappointed if nothing overly interesting ever happens after that springboard.

Well, Ann gets a chance to be both hipwiggly and classic in her dances, the plot meanders around concerning her worries keeping her double life a secret, specialties come and go and give the plot hiccoughs, and song numbers are in your ears every other moment.

The cast works hard, Miss Miller getting trouping support from Joe Besser's routines, William Wright's characterization of a burlesque manager, and spot players well chosen. Direction and production are adequate to material.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Not much of a show, even in its supporting bracket."

VARIETY: "A tired backstage story that winds its way wearily to the inevitable conclusion."

All Features Released in 1944

A
OVER $500,000

Going My Way	PAR	264
Wilson	FOX	240
Since You Went Away	UA	238
Song of Bernadette	FOX	237
Lady In the Dark	PAR	221
Meet Me In St. Louis	MGM	208
Mrs. Parkington	MGM	202
Dr. Wassell	PAR	198
Winged Victory	FOX	197
Hollywood Canteen	WAR	194
The Princess and the Pirate	RKO	193
National Velvet	MGM	190
Gaslight	MGM	188
30 Seconds Over Tokyo	MGM	188
I'll Be Seeing You	UA	182
Arsenic and Old Lace	WAR	182
Mr. Skeffington	WAR	182
White Cliffs of Dover	MGM	182
To Have and Have Not	WAR	181
Dragon Seed	MGM	181
Cover Girl	COL	181
Frenchman's Creek	PAR	178
Can't Help Singing	UNIV	177
Pin Up Girl	FOX	172
Christmas Holiday	UNIV	170
Casanova Brown	RKO	167
Miracle of Morgan's Creek	PAR	166
Keys to the Kingdom	FOX	164
Up In Arms	RKO	164
Buffalo Bill	FOX	164
Janie	WAR	163
Tender Comrade	RKO	163
Two Girls and A Sailor	MGM	162
Passage to Marseilles	WAR	162
The Desert Song	WAR	162
Woman In the Window	RKO	161
The Fighting Seabees	REP	160
And Now Tomorrow	PAR	160
Kismet	MGM	158
Ala Babe and the Forty Thieves	UNIV	158
Shine On Harvest Moon	WAR	158
Laura	FOX	157
Bathing Beauty	MGM	157
Greenwich Village	FOX	156
None But the Lonely Heart	RKO	155
Together Again	COL	155
Irish Eyes Are Smiling	FOX	155
Home In Indiana	FOX	154
Music for Millions	MGM	153
The Seventh Cross	MGM	152
Standing Room Only	PAR	151
Follow the Boys	UNIV	148
The Purple Heart	FOX	147
Double Indemnity	PAR	147
Gung Ho!	UNIV	147
Step Lively	RKO	146
Thin Man Goes Home	MGM	146
Dough Girls	WAR	145
Wing and A Prayer	FOX	144
Marine Raiders	RKO	144
The Impatient Years	COL	143
See Here, Private Hargrove	MGM	143
Four Jills In a Jeep	FOX	142
The Lodger	FOX	142
I Love A Soldier	PAR	141
Marriage Is A Private Affair	MGM	140
Jane Eyre	FOX	140
In Our Time	WAR	138
The Sullivans	FOX	137
Song of Russia	MGM	137
The Conspirators	WAR	136
And the Angels Sing	PAR	136
The Eve of St. Mark	FOX	136
Lost In A Harem	MGM	136

B
FROM $200,000 TO $500,000

In Society	UNIV	162
None Shall Escape	COL	137
Very Thought of You	WAR	135
Bride By Mistake	RKO	133
The Lost Angel	MGM	133
Summer Storm	UA	131
Hearts Are Young and Gay	PAR	131
Chip Off the Old Block	UNIV	126
Tall In the Saddle	RKO	124
Mazie Goes to Reno	MGM	121
This Is the Life	UNIV	121
House of Frankenstein	UNIV	118
It Happened Tomorrow	UA	117
Abroad With Two Yanks	UA	116
Make Your Own Bed	WAR	115
The Hairy Ape	UA	114
Bridge of San Luis Rey	UA	112
Brazil	REP	106
Phantom Lady	UNIV	111
Invisible Man's Revenge	UNIV	107
Rationing	MGM	107
The Master Race	RKO	104
In the Meantime Darling	FOX	104
Roger Touhy, Gangster	FOX	104
Her Primitive Man	UNIV	104
Secret Command	COL	104
Atlantic City	REP	103
Address Unknown	COL	103
Curse of the Cat People	RKO	103
Days of Glory	RKO	102
San Diego, I Love You	UNIV	102
Ghost Catchers	UNIV	102
Lake Placid Serenade	REP	101
Action In Arabia	RKO	101
Tarzan's Desert Mystery	RKO	101
Song of the Open Road	UA	98
The Imposter	UNIV	98
Youth Runs Wild	RKO	98
Music In Manhattan	RKO	96
Swing Fever	MGM	96
Carolina Blues	COL	95
Kansas City Kitty	COL	95
Three Is A Family	UA	95
The Girl Rush	RKO	91
Address Unknown	COL	91
Nine Girls	COL	91
Three Men In White	MGM	90
Woman of the Town	UA	90
Lady Let's Dance	MONO	90
Main Street After Dark	MGM	90
Babes On Swing Street	UNIV	88
Mummy's Ghost	UNIV	88
Jungle Woman	UNIV	88
Man From Frisco	REP	87
Hey Rookie	COL	87
Three Russian Girls	UA	87
Man In Half Moon Street	PAR	86
Jam Session	COL	84
The Yellow Canary	RKO	83
Enemy of Women	MONO	82
Mlle. Fifi	RKO	82
Pardon My Rhythm	UNIV	82
Voice in the Wind	UA	82
Return of Arsene Lupin	UNIV	81
National Barn Dance	PAR	80
Girl in the Case	COL	80
Slightly Terrific	UNIV	80
The Scarlet Claw	UNIV	80
Destiny	UNIV	78

C
FROM $100,000 TO $200,000

Lady and the Monster	REP	94
Dead Men's Eyes	UNIV	92
Cry of the Werewolf	COL	92
Return of the Vampire	COL	91
Soul of A Monster	COL	87
Alaska	MONO	87
Calling Dr. Death	UNIV	86
The Spider Woman	UNIV	86
Take It Big	PAR	85
Dixie Jamboree	PRC	84
The Navy Way	PAR	84
Strange Affair	COL	84
Bluebeard	PRC	84
When Lights Go On Again	PRC	83
The Reckless Age	UNIV	83
Faces in the Fog	REP	83
One Body Too Many	PAR	82
Murder in the Blue Room	UNIV	82
The Singing Sheriff	UNIV	82
Crime By Night	WAR	82
Wave, Wac and a Marine	MONO	82
Escape to Danger	RKO	82
Casanova In Burlesque	REP	82
Uncensored	FOX	82
Coastal Command	RKO	82
When Strangers Marry	MONO	82
Rosie the Riveter	REP	82
Double Exposure	PAR	81
Timber Queen	PAR	81
Grissley's Millions	REP	81
Pearl of Death	UNIV	81
The Big Noise	FOX	81
They Live In Fear	COL	81
Ever Since Venus	COL	81
Find the Blackmailer	WAR	81
Storm Over Lisbon	REP	81
Goodnight Sweetheart	REP	81
U-Boat Prisoner	COL	81
The Whistler	COL	81
My Best Gal	REP	81
Klondike Kate	COL	81
Cowboy Canteen	COL	81
Beautiful But Broke	COL	81
Dark Mountain	PAR	80
Goin' to Town	RKO	80
Seven Days Ashore	RKO	80
Shadows In the Night	COL	80
Girl Who Dared	REP	80
Port of 40 Thieves	REP	80
Minstrel Man	PRC	80
Weekend Pass	UNIV	80
Moonlight and Cactus	UNIV	79
Moon Over Las Vegas	UNIV	79
Dancing In Manhattan	COL	78
Louisiana Hayride	COL	78
So's Your Uncle	UNIV	78
Hat Check Honey	UNIV	78
Swing Out the Blues	COL	79
Trocadero	REP	78
Bermuda Mystery	FOX	78
Mark of the Whistler	COL	77
That's My Baby	REP	77
Stars On Parade	COL	77
Candlelight In Algeria	FOX	77
South of Dixie	UNIV	77
Allergic to Love	UNIV	77
Passport to Destiny	RKO	77
Amazing Mr. Forrest	PRC	76
Twilight On the Prairie	UNIV	76
She's A Sweetheart	COL	76
Falcon In Hollywood	RKO	76
Hi, Beautiful	UNIV	76
Strangers In the Night	REP	76
One Mysterious Night	COL	76
The Racket Man	COL	76
Falcon In Mexico	RKO	76
Underground Guerrillas	COL	76
Glldersleeve's Ghost	RKO	76
Aldrich's Little Secret	PAR	76

D
BELOW $100,000

Are Those Our Parents?	MONO	93
Johnny Doesn't Live Here	MONO	85
Army Wives	MONO	83
Town Went Wild	PRC	83
Delinquent Daughters	PRC	83
I Accuse My Parents	PRC	81
Oh, What A Night	MONO	81
Lady In The Death House	PRC	81
The Voodoo Man	MONO	81
Gambler's Choice	PAR	81
The Chinese Cat	MONO	80
The Jade Mask	MONO	78
Dangerous Journey	FOX	78
End of The Road	REP	78
Leave It to the Irish	MONO	78
Men On Her Mind	PRC	78
Sgt. Mike	COL	78
Adventures of Kitty O'Day	MONO	78
Crazy Knights	MONO	77
Machine Gun Mama	PRC	77
Return of the Ape Man	MONO	77
My Buddy	REP	77
Black Magic	MONO	77
Three Little Sisters	REP	77
Call of the South Seas	REP	77
Hot Rhythm	MONO	77
The Million Dollar Kid	MONO	77
Shadow of Suspicion	MONO	76
Bowery Champs	MONO	76
The Mad Monster	PRC	76
The Great Mike	PRC	76
Miss Bobby Socks	COL	76
I'm From Arkansas	PRC	76
Sing Neighbor Sing	REP	76
Block Busters	MONO	76
The Contender	PRC	76
Secrets of Scotland Yard	REP	76
Waterfront	PRC	76
Call of the Jungle	MONO	76
The Monster Maker	PRC	76
Sweethearts of the U.S.A.	MONO	76
Girl From Monterey	PRC	76
Career Girl	PRC	7
Nabonga	PRC	7
Chan In the Secret Service	MONO	7
Sing A Jingle	UNIV	7
Moonlight In Vermont	UNIV	76
Sailor's Holiday	COL	7
Detective Kitty O'Day	MONO	75
Unwritten Code	COL	75
Three of A Kind	MONO	75
Mr. Muggs Steps Out	MONO	75
Swingtime Johnny	UNIV	75
Hi, Good Lookin'	UNIV	75
Weird Woman	UNIV	75
The Missing Juror	COL	74
Swing Hostess	PRC	74
Silent Partner	REP	74
The Underdog	PRC	74
Follow the Leader	MONO	74
What A Man!	MONO	74
Seven Doors to Death	PRC	73
Shake Hands With Murder	PRC	73
Henry Aldrich, Boy Scout	PAR	73
Falcon Out West	RKO	73
Lady In the Death House	PRC	71
Men of the Sea	PRC	71

"Scared Stiff" . . . . . Relies on Haley

(PARAMOUNT)

The Digest's Box Office Estimate:

80%

Producers ..... **Wm. Pine-Wm. Thomas**
Associate Producer ..... **Maxwell Shane**
Director ..... **Frank McDonald**
The Players: Jack Haley, Ann Savage, Barton MacLane, Veda Ann Borg, Arthur Aylesworth, Lucien Littlefield, George E. Stone, Paul Hurst, Robert Emmett Keane, Eily Malyon, Buddy Swan, Roger Pryor, Edward Earle.
Photography ..... **Fred Jackman, Jr.**
Time ..... **65 minutes**

"Scared Stiff" is a light excursion into the realm of comedy mystery, with no more weight than most offerings in that category, but with its share of laughs and psuedo thrills built around the special Jack Haley talents.

Jack can mug to his heart's content as a sap newspaper reporter who performs all the dumb stunts that such fictional characters have always done. To keep Jack busy for 65 minutes there is a plot concerning murder, with the comic blundering in and having a heck of a time blundering out. Not aware at any time that he is on the inside of a big news story.

Frank McDonald has directed the sketchy yarn with a broad hand, satisfied to get his laughs if, when, and anyhow. Support is capable and production on the efficient Pine-Thomas scale.

Exhibitor's Booking Suggestion: Okay for its purpose. . . . Previewed March 29th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Emerges only as ordinary programmer."

"Two O'Clock Courage" . Will Fit Program Spots

(RKO-RADIO)

The Digest's Box Office Estimate:

80%

Producer ..... **Ben Stoloff**
Director ..... **Anthony Mann**
The Players: Tom Conway, Ann Rutherford, Richard Lane, Lester Matthews, Roland Drew, Emory Parnell, Bettejane Greer, Jean Brooks, Edmund Glover, Bryant Washburn.
Photography ..... **Jack MacKenzie**
Time ..... **66 minutes**

Modestly budgetted, "Two O'Clock Courage" by benefits of workman-like scripting, capable direction, and pleasing performances winds up a completely satisfying entry in the program meller class.

Tom Conway steps out of his Falcon character, but remains in the midst of danger and murder. Conway's problem this time is to discover his own identity, he is a victim of amnesia, and his problem is complicated by the fact that he seems involved in the murder of a prominent producer.

Treatment of the yarn balances the necessary elements of multitudinous clues, many suspects, with a leaning towards comedy gags to smooth the story bumps.

Interest is consistently maintained, from a sharp atmosphere opening on through Ann Rutherford's introduction as a taxi driver who has picked up memory-blanked Conway as a passenger and on for the required 66 minutes of twists and turns.

Exhibitor's Booking Suggestion: Standard satisfying program fare. . . . Previewed April 2nd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Should hold up more than its own end of a double bill."

VARIETY: "Full 66 minutes of suspense that never weakens, plus a strong romantic thread."

F-L-A-S-H-E-S . . .

(*Continued from Page* 15)

Universal ☆ ☆ ☆

★★★ Three high-powered thrillers are currently on U's production schedule, in varying stages of preparation. They are:

★★★ "Uncle Harry," which will have Geraldine Fitzgerald, George Sanders, and Ella Raines in the top roles;

★★★ "The Third Eye," which is a Joan Harrison production;

★★★ "Black Angel," an Iselin Auster production by the ace of detective fiction writers, Cornell Woolrich.

★★★ A term deal has been signed with Jacqueline de Wit, who has just finished in "Men in Her Diary." First on the new ticket will be "Lady On a Train."

★★★ Charles Barton will handle production reins on "Idea Girl," an original telling about the adventures of a girl song plugger.

★★★ Maria Montez will have Rod Cameron as co-star in an untitled subject to be produced in Technicolor by the Michael Fessier-Ernest Pagano team. Miss Montez will first complete Paul Malvern's "Tangier," and Fessier-Pagano will wind up "Once Upon a Dream."

★★★ "Terror By Night" is the tag for the next Sherlock Holmes episode to be produced by Roy William Neill with the idea adapted from A. Conan Doyle's "The Empty House."

★★★ Producer George Waggner is planning a Technicolor subject to be built around the lives and music of composers Franz Schubert and Beethoven.

★★★ Charles Coburn is the lastest stellar addition to the cast of Waggner's "Shady Lady," a Susanna Foster special, which will start early in May.

Here & There ☆ ☆ ☆

★★★ James Geller, for three years head of the Warner story department has resigned.

★★★ Wiliam Cagney made a ten-strike when Charles Daggett tied up with the San Francisco Press Club for Jimmy's "Blood on the Sun" to premiere with hullaboloo at San Francisco preceding the international conference.

★★★ For the sixth consecutive year Bert Allenberg has been elected president of the Artists Managers Guild. Election topped by presentation of a gold identification bracelet in recognition of his services to the guild. Also reelected were John McCormick, vice-president, Ralph Blum, secretary, and Harry Friedman, treasurer.

★★★ Reported that Mark Hellinger plans to set up his own production unit on expiration of his current Warner deal.

★★★ Mark Hellinger is slated to produce Warner's Will Rogers autobiography after he completes with Errol Flynn in "The Frontiersman."

★★★ With release arrangements not yet set, Nat Goldstone is lining up plans for a super-musical "Hollywood Bowl," and is said to already have completed arrangements with Leopold Stowowski, and leads out to Marion Anderson, Josef Hofman, and Jascha Heifetz. Harold Arlen planned for the score, and Cornel Wilde in the male story starring role.

★★★ Ben Bogeaus, producing independently for United Artists release, has plans for "The Romantic Life of Charles Dickens," with Charles Laughton in mind to star.

★★★ Alex Gottlieb has been assigned production reins on Warners' "Dancing With Tears."

★★★ Eddie Golden is in the East for conferences with the sponsors of the "Breakfast in Hollywood" program which he plans for his first production under the new United Artists set-up.

Selznick ☆ ☆ ☆

★★★ As part of the deal for the loan-out of Ingrid Bergman to RKO, David O. Selznick has acquired new rights to two of his favorite story properties, "Bill of Divorcement," and "Little Women." Both were Katherine Hepburn vehicles produced during Selznick's term as RKO production head.

THE BOX OFFICE DIGEST

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All Features Released in 1945

Here Come the Waves	PAR	201
A Tree Grows in Brooklyn	FOX	197
A Song to Remember	COL	167
It's A Pleasure	RKO	162
Objective Burma	WAR	156
The Three Caballeros	RKO	154
Practically Yours	PAR	153
Picture of Dorian Gray	MGM	153
Bring on the Girls	PAR	151
Thunderhead—Flicka	FOX	151
God is My Co-Pilot	WAR	148
Between Two Women	MGM	146
Tonight and Every Night	COL	145
Sudan	UNIV	143
Hotel Berlin	WAR	142
Keep Your Powder Dry	MGM	141
Belle of the Yukon	RKO	138
Hangover Square	FOX	138
Murder, My Sweet	RKO	136
Tomorrow the World	UA	135
Roughly Speaking	WAR	134
This Man's Navy	MGM	132
Here Come the Co-eds	UNIV	130
Having Wonderful Crime	RKO	127
The Suspect	UNIV	125
Fighting Lady	FOX	123
The Body Snatcher	RKO	122
Frisco Sal	UNIV	120
Col. Blimp	UA	111
Earl Carroll Vanities	REP	111
See My Lawyer	UNIV	103
Betrayal from the East	RKO	91
Eadie Was a Lady	COL	87
She Gets Her Man	UNIV	87
Crime, Inc.	PRC	86
Mummy's Curse	UNIV	84
Rough, Tough & Ready	COL	84
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Show-Off	REP	83
Dangerous Passage	PAR	83
They Shall Have Faith	MONO	82
Big Bonanza	REP	82
Under Western Skies	UNIV	82
The Chicago Kid	REP	82
A Song for Miss Julie	REP	82
House of Fear	UNIV	81
Tahiti Nights	COL	81
What a Blonde	RKO	81
Fog Island	PRC	80
Nothing But Trouble	MGM	80
A Guy, A Gal, and A Pal	COL	80
Crime Doctor's Courage	COL	80
Strange Illusion	PRC	79
Mr. Emmanuel	UA	78
Night Club Girl	UNIV	78
My Gal Loves Music	UNIV	78
Nevada	RKO	78
Rogue's Gallery	PRC	78
There Goes Kelly	MONO	78
Castle of Crime	PRC	78
I Love a Mystery	COL	77
Leave It To Blondie	COL	77
The Kid Sister	PRC	76
Youth on Trial	COL	76
Docks of New York	MONO	77

. . . The Red Cross + Works All the Time

Box Office
DIGEST

VOLUME 16, NO. 18 HOLLYWOOD, CALIF., MAY 5, 1945

★

CURRENT PREVIEWS

★

"WONDER MAN"
"BLOOD ON THE SUN"
"SON OF LASSIE"
"THE SOUTHERNER"
"ESCAPE IN THE DESERT"
"CHINA'S LITTLE DEVILS"
"THE VAMPIRE GHOST"
"THE PHANTOM SPEAKS"
"EVE KNEW HER APPLES"
"HONEYMOON AHEAD"
"THE BRIGHTON STRANGLER"
"IDENTITY UNKNOWN"
"CRIME DOCTOR'S REVENGE"
"ZOMBIES ON BROADWAY"
"HITCHHIKE TO HAPPINESS"
"SONG OF THE SARONG"
"THE SCARLET CLUE"
"THE MISSING CORPSE"
"PHANTOM OF 42ND STREET"

★

The Box Office Reports:

●

"Flame of Barbary Coast" Tops

●

Republic Scores With Punchy Title and Hot Action Picture

See Page Five

Published by Robert E. Welsh, 1019 So. Hauser Blvd., Los Angeles 35, California
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WAR ACTIVITIES COMMITTEE
MOTION PICTURE INDUSTRY
1501 Broadway, New York 18, N. Y
In cooperation with the War Finance Committee of the United States Treasury Department



Hats Off . . .

TO 3,327 GREAT SHOWMEN!

WE of your War Activities Committee would like personally to thank every one of you who did such outstanding work in the Sixth War Loan Fan Magazine Contest. We realize the time and effort you put in on your campaigns. Your entries showed that! Yet time and the start of the even bigger Seventh deprive us of that pleasure.

But we can tell you this.

Not only is the Treasury Department highly grateful for your effort. Not only do they look again to you for leadership in helping make the Seventh War Loan an even mightier triumph. But . . . and this is something we know you'll be truly proud of . . .

The motion picture industry's campaign for the Seventh War Loan will be completely and precisely patterned on your expert showmanship in the Sixth!

In other words, the Seventh War Loan will be

THE SHOWMEN'S SEVENTH!

A real theatre man's campaign!

The Box Office
DIGEST
The Industry's
Distinctive Weekly

COME SEVEN!

An Editorial by ROBERT E. WELSH

In the face of the staggering amount of organization work that has gone into the industry's preparations for the Seventh War Loan Drive, of the manner in which that advance effort is beginning to unfold in action, an editor feels just a trifle humble approaching the subject.

His objective, of course, should be to spur the industry's workers on to even greater efforts. But they don't seem to need any spurs.

And the editor, with the limited resources of words and printed type, feels somewhat abashed as he surveys the facilities of the individual who is now, as always, the industry's first front line—the exhibitor.

What comparison is there between the opportunity to press typewriter keys and the face to face, screen to eye, contact of the nation's theatre men with the humble and the mighty whose purchases swell the bond sales?

★ ★ ★

However, let us say our humble say.

We are thinking of an exhibitor who may or may not exist—we hope not. But maybe there is the individual whose spirit is tiring, who thinks that life is becoming "just one drive after another."

They don't really need our words, because a moment's thought will renew in their minds realization of the vital importance of the Seventh War Loan, and the tremendously important part of the motion picture in the success of that loan drive.

The first factor, the importance to the nation and to the cause of Victory, requires no elaboration or emphasis.

The second item, the theatre's unique position in the drive, can never be too strongly accentuated.

★ ★ ★

If Uncle Sam so desired we imagine it would be possible for all the nation's war efforts to be financed by drives bearing down solely on banks, insurance companies and other custodians of large wealth, the big industrial corporations.

That is the way it might be done in Nazidom, that would apparently save a lot of fuss and ballyhoo, that would merely require executive fiat and pressure from the nation's capitol.

But that is neither the intelligent way, nor the American way.

There are years to follow AFTER the sale of these bonds, after the winning of victory.

And our country's structure, its stability, its ability to chart a sane and successful course rests on the fact that America will be owned by ALL its citizens.

The high and the low, the young and the old, the fictional corporation and the very human youth, the soldier and the man who fought his own way on the home front.

Diversified interest — ownership — in these United States.

★ ★ ★

And that is where the motion picture theatre comes in. Our theatres are as close to the masses as their grocery stores, far closer and potentially effective in appeal to their emotions and their reason than any tie with the appetite.

We need Uncle Sam for the safety of our way of life; well, Uncle Sam needs us as he needs no other salesmen.

We reach the people, the people save the nation, and will make the nation and the world of tomorrow. We assure that each and every unit of the mass that makes "the peepul" will have a stake in that future.

★ ★ ★

And there is a slightly selfish thought:

No exhibitor or other motion picture worker will ever be presented with an opportunity for national and civic service such as is offered by stepping right out into the limelight, center stage, on every activity in connection with the Seventh War Loan.

That's one way of looking at it—but also the way of living up to our obligations as workers in this great art-industry.

DISTRIBUTORS' BATTING AVERAGE FOR '45

				%
1.	WARNER BROS.	5	Releases	146
2.	PARAMOUNT	5	Releases	144
3.	20th CENTURY-FOX	7	Releases	126
4.	MGM	6	Releases	122
5.	RKO-RADIO	11	Releases	111
6.	UNITED ARTISTS	4	Releases	108
7.	UNIVERSAL	14	Releases	97
8.	COLUMBIA	12	Releases	93
9.	REPUBLIC	10	Releases	90
10.	MONOGRAM	3	Releases	79
11.	PRC	6	Releases	79
		83	Releases	

The Box Office

DIGEST "HONOR BOX"

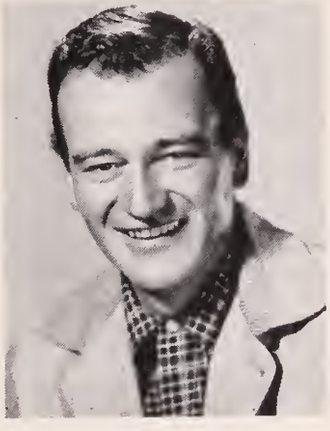
This Week Republic Wins With:
"FLAME OF THE BARBARY COAST"
136%



ALLEN WILSON
V. P. in Charge of Production



JOE KANE
Producer and Director



JOHN WAYNE



ANN DVORAK



JOSEPH SCHILDKRAUT

THE PICTURE

Directed and produced by
Joseph Kane

Original Screenplay
Borden Chase

Photography
Robert De Grasse

Editing
Richard Van Enger

Musical director
Morton Scott

THE PLAYERS

John Wayne
Ann Dvorak
Joseph Schildkraut
William Frawley
Virginia Grey
Russell Hicks
Jack Norton
Manart Kippen
Eve Lynn
Marc Lawrence
Butterfly McQueen
Rex Lease
Hank Bell
Al Murphy

The Box Office: Republic Tops Week With "Flame of the Barbary Coast"

By NORMAN WEBB

Of 15 New Releases in the Past Two Weeks, Five Ran Over 100%, 9 Came Through Okay, and Only 1 Was on the Weak Side

REPUBLIC—4 Releases

Republic Studios have one big box office attraction and three good programmers. "Flame of Barbary Coast" is the strongest box office picture to come out of Republic in a long time, and on its first openings this picture is averaging 136 per cent, which means hold-over weeks in many situations.

This adventurous tale of old San Francisco before the famous earthquake of 1906, co-stars the popular John Wayne, Ann Dvorak, who makes a swell come-back, after three years' absence in England, and that talented trouper of stage and screen, Joseph Schildkraut. It is of particular importance to exhibitors to know that all three players are under contract to Republic and will be seen in other pictures from that studio this coming season. The supporting cast includes Bill Frawley, Virginia Grey, and Russell Hicks.

"Flame of the Barbary Coast" is Republic's special tenth-anniversary picture and will be released nationally from coast to coast on May 20th. Republic is celebrating their ten years of business under Herb Yates' supervision from May 20 to June 20. Joe Kane very capably produced and directed under the supervision of Allen Wilson, Vice President in charge of production.

Republic's second release, "The Phantom Speaks," 84 per cent is a strong murder mystery starring Richard Arlen, who is always a good bet in the nabes. Lynne Roberts has the feminine lead with Stanley Ridges, Tom Powers, and Marian Martin featured. John English directed for Producer Donald Brown.

"The Vampire's Ghost" also 84 per cent, is a fantastic tale of medieval superstitions laid in the African jungles. It will go over well where they like this type of product and mystery thrillers. John Abbott and Charles Gordon are co-starred. Peggy Stewart and Grant Withers are featured. Les Selander directed for Producer Rudolph Abel.

Republic's fourth and last release, "Identity Unknown," 81 per cent is still another picture starring Richard Arlen. This picture is very timely inasmuch as it is about a returned soldier suffering from amnesia.

Cheryl Walker has the feminine lead with Ian Keith, Bobby Driscoll, Lola Lane and Roger Pryor heading the feature cast. Walter Colmes directed and also co-produced with Howard Bretherton.

PICTURES " GOING UP"

		Was	*Now*
Bring on the Girls	PAR	151	156
God is My Co-Pilot	WAR	148	152
Between Two Women	MGM	146	151
Roughly Speaking	WAR	134	136
Here Come the Co-eds	UNIV	130	133
Forever Yours	MONO	82	84
Leave It to Blondie	COL	77	80
I Love a Mystery	COL	77	79

15 NEW RELEASES NOT IN LAST ISSUE

		%	*WE Est.*
Flame of the Barbary Coast	REP	136	135
Horn Blows at Midnight	WAR	126	135
The Unseen	PAR	117	115
Brewster's Millions	UA	114	115
Tarzan and the Amazons	RKO	111	110
Molly and Me	FOX	96	110
Eve Knew Her Apples	COL	84	85
Phantom Speaks	REP	84	85
Vampire's Ghost	REP	84	85
The Bullfighters	FOX	83	85
I'll Remember April	UNIV	83	85
Song of the Sarong	UNIV	81	80
Identity Unknown	REP	81	80
Power of the Whistler	COL	80	80
2 O'Clock Courage	RKO	78	80

WARNER BROTHERS—1 Release

Warner Brothers' only new entry is "The Horn Blows at Midnight," which is only averaging 126 per cent on its first openings —not very strong for a Jack Benny picture. Of course this figure will probably build on future bookings if the picture is properly exploited.

This comedy-phantasy was produced almost two years ago but is just now being released. After Benny's long absence abroad entertaining the troops, it is too bad he didn't have a stronger vehicle for his return to the screen. The story material and gags could have been much better; but Benny's name is bound to pull a strong box office. Alexis Smith has the feminine lead with Guy Kibbee, Allyn Joslyn, John Alexander, Reginald Gardiner and Franklyn Pangborn heading the strong supporting cast. Raoul Walsh directed for Producer Mark Hellinger. Incidentally Mr. Walsh's last two releases, "Objective Burma" and "Salty O'Rourke" are breaking box office records all over the country.

PARAMOUNT—Also I Release

"The Unseen," 117 per cent, Paramount's latest, is pulling fairly well, but considering the marquee names, it should be stronger and will probably build on future bookings. However the story material is on the heavy side with the popular Joel McCrea practically portraying a "heavy."

Opposite Mr. McCrea is Gail Russell with Herbert Marshall also co-starred. The featured cast is headed by Phyllis Brooks, Elisabeth Risdon, and Tom Tully. Lewis Allen directed "The Unseen" as his first assignment and John Houseman produced.

UA—1 Release

United Artists Exchanges have a new picture from the Edward Small unit, "Brewster's Millions," which opened up very nicely at a 114 per cent average. This story, as most exhibitors will recall, was filmed twice before, but not in the past 20 years.

Dennis O'Keefe and Helen Walker are co-starred with June Havoc, Neil Hamilton, and John Litel featured. The cast also includes Rochester, Mischa Auer, and Gail Patrick. If properly sold exhibitors will show a nice profit on this one. Allan Dwan directed for Producer Small.

RKO—2 Releases

RKO-Radio Pictures have two new releases, one from their own lot and one independently produced picture. "Tarzan and the Amazons," 111 per cent is the latest in Johnny Weissmuller's Tarzan series, which are produced by Sol Lesser for RKO distribution. According to first box office returns this is the strongest Tarzan picture since Mr. Lesser took Weissmuller over from MGM.

Brenda Joyce, after a long absence from the screen, returns as Johnny's new leading lady with Johnny Sheffield, Henry Stephenson and Barton MacLane heading the supporting cast. Kurt Neumann directed and is also credited as associate producer to Mr. Lesser.

RKO's second release, "Two O'Clock Courage," 78 per cent is a fair program murder-mystery built around a feminine taxi driver, one of the things we have to put up with in war time. Ann Rutherford and Tom Conway are co-starred, with Bette Jane Greer, Emory Parnell, Lester Matthews, Jean Brooks and Roland Drew featured. Anthony Mann directed for Producer Ben Stoloff.

FOX—Also 2 Releases

20th Century-Fox Studios have two releases, one fairly strong while the second is just an average programmer.

"Molly and Me," a very amusing comedy-drama, is only averaging 96 per cent on its first openings, considerably below the figure we had estimated. Of course this is the type of picture that needs selling and furthermore it is SO English that it will probably pull better abroad than in the domestic market. Because of the strong human element, word-of-mouth advertising will probably help this picture on future bookings.

(*Continued on Page 23*)

PICTURES "GOING DOWN"

		Was	*Now*
Tonight and Every Night	COL	145	143
Keep Your Powder Dry	MGM	141	136
Sudan	UNIV	143	134
Tomorrow, the World	UA	135	128
Mr. Emmanuel	UA	78	69

The Highlighter: Just Talks About Things That Are of Interest

The Fox organization is celebrating a 30th anniversary . . . 30 years in motion picture history is something like saying 150 years in any other industrial line—much like you read those slogans, "Founded by Paul Revere," etc. . . . It is difficult to vision the world-wide spread of today's 20th-Fox and at the same time let memory wander back to that birthday 30 years ago. . . . William Fox, theatre man with a sprawling New York circuit that never seemed able to make up its mind whether the future lay in small-time vaudeville entertainment or in celluloid attractions. . . . Winnie Sheehan, former New York newspaper man, then aide to Gotham's Police Commissioner in turbulent days for the Big City. . . . Combining forces and a few dollars—very few dollars as such matters could be considered today—and jumping into the scramble that was picture production and distribution those days. . . . Having their headaches, frequently stretching the dollars when they had 'em, and making sheer ingenuity and determination substitute when there was no dinaro. . . . But coming through on a policy that has had so much to do with shaping picture history—the Fox theatre interests, limited as they were, made the company exhibitor minded. . . . Let other producers dabble in high art, Fox had its Theda Bara, its Annette Kellerman and "Neptune's Daughter," its hokey favorites of the period like "Life's Shop Window." . . . The company from the start also knew what ballyhoo meant. . . . It was first to splash a large metropolitan center with 24 sheets for regular releases, as distinguished from "road show" offerings. . . . Prosperity came. . . . From dinky rented offices on West 46th Street to the massive 57th Street structure, from Fort Lee's screwy studio facilities to the comparatively gigantic first Hollywood plant at Western Avenue, and on to the real gigantic at Westwood.

* * *

Growing pains were accepted in stride, but came the days which Pegler calls the era of wonderful nonsense, and which in business parlence is associated with the dread numerals, "1929." . . . Topheavy stock structures, rambling interests.

* * *

On the scene two names appear—Schenck and Skouras. . . . Joe Schenck to step into a production muddle and set the course which has brought the company to its present happy birthday. . . . Spiros and Charles Skouras to firmly grasp the great theatre properties and chart a steady course. . . . Schenck had previously grabbed what Warners foolishly lost, Darryl Zanuck, and established a trade value for the name 20th Century. . . . The vigorous blood of a new independent effort combined with the great Fox facilities for the miracles of the 20th Century-Fox that has since colored so many pages of the industry's history. . . . The practical Skouras boys, out of St. Louis and by way of First National on to wider interests, knew what to do about the theatre situation. . . . And so we come to a glorious 30th anniversary. . . . Many happy returns of the day!

* * *

There is significance in the belated discovery by Hollywood strike leaders that one most direct way to tie up the industry would be to tie up Technicolor. . . . Significance in the fact that it underscores the importance of Technicolor in show minds today, whether they be the minds of producers or exhibitors. . . . Sort of a left-handed compliment, but compliment nevertheless, to Technicolor, a completely innocent bystander in the issues that the strike concerns. . . . And, incidentally, worthy of a word or more of praise to the Technicolor organization for its success in carrying on in the face of obstacles to meet its responsibility to the industry.

* * *

Thirty years is a long, long time for a great screen personality to remain great, particularly in the individual appeal to the affections of the millions of theatregoers throughout the country. We haven't had many such personalities, but stalwart Jack Holt is one of them.

Jack has always been a popular star, but now that he has returned to pictures after two years in army uniform, he is bound to be more popular than ever. We have heard many times admiring comments on what a rugged guy Jack Holt must be to go out in the field with the boys—at his age (Jack is somewhere in his early fifties)—but what impressed us most was the fact that it was characteristic of Jack Holt.

Jack had the rank of Major, and he was doing the work he knew best, in the Remount, handling horses. Now he has been inactivated with other officers of his age.

He has returned to pictures in the best possible manner, playing the role of the General in John Ford's production of "They Were Expendable," for Metro-Goldwyn-Mayer, along with such players as Robert Montgomery and John Wayne.

It is significant—and gratifying—to hear that everywhere Jack Holt appeared on location in Florida and elsewhere, civilians and service men alike, recognized him immediately, and often stepped forward to shake hands and wish him well. We wish him well too, as he has long been a credit to the motion picture industry.

"Showmen's Seventh" Roundup

State Chairmen Report Drive Plans And Stunts to National Committee

Herman Levy, Connecticut: Lou Cohen, "Showmen's Seventh" War Loan city chairman for Hartford, has arranged for Loew's Poli Theatre to act as issuing agents for fraternal organizations, including the Elks, Odd Fellows, Knights of Columbus and others. A bond wagon will tour the city daily, selling bonds for immediate delivery. Jewelry stores will contribute alarm clocks and other hard-to-get items for those who buy bonds in $1,000 denomination. A contest has been started among Loew Theatre employes to determine the champion bond salesman.

Ed Zorn, downstate Illinois: Jumping the Seventh War Loan gun, Springfield, Ill. Theatre Association ran a full-page cooperative ad in both dailies offering a free trip to Washington, D.C., for students selling the most bonds, in a three-week bond-selling contest. Theatre tickets for a special show at the Orpheum Theatre were given all students making a quota of $75 in bonds, and all schools making quotas were given free tickets for every student. Theatres also sponsored a bond premiere at the Senate Theatre, with a $25 bond for admission. This was publicized in full-page newspaper ads in three colors.

R. J. O'Donnell, Texas: Arrangements have been made for Texas showmen to obtain personal appearances of war veterans and the use of war material for display in front of theatres and for parades. Exhibitors are to make their requests to War Finance Committee chairmen. Requests will be cleared with Major John Briggs of the 8th Service Command.

Frank L. Newman, Sr., Washington: "Committee contemplates three big bond premieres in Seattle featuring shows staged by the armed forces from nearby camps, and is working on the possibility of booking these shows into some of the other key centers in the territory."

From John J. Friedl, Minnesota: "Northwest Theatres Division of WAC is making a determined effort through its publicity members to get all theatres to use the industry drive slogan in all ads: 'Buy a Bond at Your Favorite Motion Picture Theatre'."

Seventh War Loan Drive Set For Flying Start In Nation's Theatres

LOS ANGELES—Aimed to shatter all previous records one hundred million dollars in E Bond sales was the unprecedented quota established Thursday, May 3rd, for the Southern California motion picture theatres at the Seventh War Loan precampaign strategy meeting in the Ambassador Hotel, which was attended by more than 500 Southland circuit and independent showmen.

Proposed by Charles P. Skouras, honorary national chairman for the industry directly charged with the Drive May 14 through June 30 for the eleven western states and Gus Metzger, Southern California Theatres chairman, the Seventh War Loan quota was cited as the greatest theatres Bond sale goal on record, topping both the 49 millions of the Fifth and the 72 millions in E Bonds of the Sixth. For the eleven western states, comprising 4500 film theatres, Skouras revealed the industry goal will be one billion dollars in E Bonds representing twenty-five per cent of the Treasury Department's national E Bond goal.

Announcing the acceptance and approval of the one hundred million dollars quota by the Bond committee, Skouras declared:

"When our theatres first became active several years ago in home-front war activities, we dedicated our talents, our time and our facilities almost one hundred per cent to these efforts. Today the Southern California record in each of the War Loans, Red Cross. Infantile Paralysis and numerous other war measures is the proudest and brightest theatre record in the nation. Our Seventh War Loan goal of one hundred million dollars for this area is an ambitious one in the face of increasingly good war news; but with the combined showmanship talents and experience represented in our ranks, I am confident it will be met with over the top results. We cannot and must not let down now. A war half won is a job half done and there is still a long hard road ahead before any American at home may feel that his full contribution has been made."

Speaking directly for the 600 theatres here Metzger pledged the complete cooperation in every phase of the forthcoming Bond Drive with a schedule of special activities that will include several hundred Bond premieres, free movie day, mobile units, special performances of film and live talent shows and joint participation with banks, newspapers, department stores and radio. Extensive plans and new ideas to be utilized by the film theatres in the impending loan campaign were discussed at the session, and the film men saw a special preview of the War Loan film subject: "All Star Bond Rally," starring Bing Crosby, Frank Sinatra, Bob Hope, Betty Grable and numerous other stars, which will be released in all theatres the week of May 14.

In addition to Skouras and Metzger, the speakers included R. H. Moulton, Treasury Department official; Dave Bershon, Southern California film industry chairman for the first five drives; Harry Cohen, distributor chairman; O. N. Srere and Sherrill Corwin, Southern California vice chairmen; Henry Gerstenkorn, Treasury Department radio chairman; and Mort Goodman, publicity co-chairman.

SAN FRANCISCO—Two groups of leaders gathered with theatre men in all key cities of Northern California preparatory to the launching of the Seventh War Loan drive of the motion picture industry in this region.

San Francisco exhibitors on Tuesday, May 1st, held the first of this series of precampaign meetings. The second general meeting of exhibitors was held in Oakland Wednesday and during the current week other key cities in Northern California will be progressively covered.

George Mann, Northern California exhibitor chairman presided at today's meeting. Speakers included Rotus Harvey, co-chairman; Charles Thall, western regional coordinator; Roy Cooper, local war activities chairman; Herman Wobber, western regional distributor chairman; N. P. Jacobs, Northern California distributor chairman; Fay Reeder, publicity chairman. Charles P. Skouras called upon the exhibitors to have every theatre in the area pledged to the Drive and to achieve one hundred per cent in Bond premieres and free movie possibilities and urged them strongly to increase issuing and subissuing agents throughout their territory.

Jack O'Laughlin, distributor co-chairman, Cooper and Reeder will comprise the group holding subsequent meetings in Vallejo, Sacramento, Marysville, Redding. Other groups with Joe Longo, publicity, Co-chairman Harvey, and Jacobs will conduct sessions in Stockton, Fresno, Tulare, Merced, and Salinas.

ST. LOUIS—Nearly 250 members of the industry from exhibition, distribution and publicity attended Eastern Missouri's "Showmen's Seventh" War Loan kickoff meeting at the Coronado Hotel here on Monday, May 30th. This was the largest turnout for a War Loan meeting ever held in this territory.

Speakers included Walter W. Head, State War Finance Committee chairman; Director of Public Safety Charles Riley, representing Mayor A. P. Kaufmann; J. F. Tegeler, metropolitan St. Louis WFC chairman, Seventh War Loan; Louis K. Ansell, for exhibitors, and B. J. McCarthy, distributor chairman.

Albert Stetson, War Activities director for Fanchon and Marco-St. Louis Amusement Co., presided in the absence of Harry C. Arthur, Jr., Eastern Missouri chairman. M. L. Plessner, state publicity chairman for this area, aided in the arrangements.

Special guests included Eddie Peabody, John Boles and Chico Marx. Honored guest speaker was Corporal George J. Briede, Marine veteran of Iwo Jima. The program included music by the Guardsmen, members of the local Coast Guard unit.

BOSTON—A mammoth Parade of the Purple Hearts, paying tribute to outstanding war heroes, will be the kickoff event of the Seventh War Loan in Massachusetts, on Sunday, May 13, a day before the official start of the drive, Martin J. Mullin, "Showmen's Seventh" exhibitor state chairman, announced.

This event, which is sponsored by the "Showmen's Seventh" committee and the state War Finance Committee, will inaugurate a daily series of events in Boston until the conclusion of the drive which are intended to lead to actual bond sales. The impact will be felt throughout Massachusetts and New England.

The Parade of the Purple Heart will include one of the greatest displays of military might and personnel. The entire local industry has been organized to put it over.

Among the featured stars in the procession will be the survivors of the historic flag-raising on Iwo Jima. The procession will also feature 10 wearers of the Purple Heart from each of the services, and will be military in character with a few exceptions. Riding at the head with the Iwo Jima heroes will be Joe Rosenthal, the news photographer who ignored the hail of bullets to climb the mountain and snap the picture that has been adopted as the Seventh War Loan's symbol.

The parade will be reviewed by Governor Maurice J. Tobin at the State House and by Mayor Kerrigan at City Hall. It will start at 2 p.m. from Arlington and Beacon Streets.

NEW YORK—Tom J. Connors, National Distributor chairman of the "Showmen's Seventh' 'War Loan, today announced that Harry Ballance, Southern division manager for 20th Century-Fox, has accepted the appointment of Southern area distributor chairman for the drive.

This appointment completes the territorial organization of the distributors' division of the "Showmen's Seventh" whereby the country is divided into four main geographic sections with a chairman for each.

The distributors' organization setup corresponds to that of the exhibitors' division,

(*Continued on Page 12*)

"Flame of the Barbary Coast"

A REPUBLIC PICTURE

JOE KANE

Produced and Directed

In Cutting Room:
"THE MAGNIFICENT ROGUE"
with
JOSEPH SCHILDKRAUT

In Preparation:
"DAKOTA"
"IN OLD SACRAMENTO"
"PLAINSMAN AND THE LADY"

Thanks to Duke Wayne and the entire gang for sincere interest and co-operation. . . .

THE HONOR BOX WINNER

★ "Flame of the Barbary Coast" ★

A REPUBLIC PICTURE



John Wayne

Coming:

"BACK TO BATAAN"
(RKO)

In Production:

"THEY WERE EXPENDABLE"
(MGM)

THE HONOR BOX WINNER

★ "Flame of the Barbary Coast" ★

A REPUBLIC PICTURE



Ann Dvorak

Coming:
"MASQUERADE IN MEXICO"
(Paramount)

In Preparation:
"IN OLD SACRAMENTO"
"WOMAN WHO CAME BACK"
(Republic)

Management:
WILLIAM BRIGHTON

◆ THE HONOR BOX WINNER ◆

"Flame of the Barbary Coast"

A REPUBLIC PICTURE



Joseph Schildkraut

Coming:

"THE MAGNIFICENT ROGUE"

A Republic Deluxe Production
Produced and directed by
Joseph Kane

Management:

E. A. DUPONT AGENCY

THE HONOR BOX WINNER

Theatres Deluged With Ideas And Practical Aids For War Loan Drive

(*Continued from Page 7*)
which includes four main areas with a coordinator serving each area.

Connors said that this setup permits more efficient coordination and greater service to the distributor groups in the field.

The nation's 31 exchanges are now zoned by areas, as follows:

West Coast, Herman Wobber, chairman (six exchanges): Los Angeles, Portland, San Francisco, Denver, Salt Lake City, Seattle.

Midwest, John E. Flynn, chairman, (eleven exchanges): Chicago, Des Moines, Indianapolis, St. Louis, Cincinnati, Omaha, Kansas City, Detroit, Milwaukee, Cleveland, Minneapolis.

Southern, H. G. Ballance, chairman (six exchanges): Atlanta, Memphis, New Orleans, Dallas, Oklahoma City, Charlotte.

Eastern, E. K. O'Shea, chairman (eight exchanges): New Haven, Philadelphia, Washington, D.C., Boston, Albany, Buffalo,, Pittsburgh, New York.

LOS ANGELES—Preparatory to the official opening of the Seventh War Loan Drive of the Motion Picture Industry in the Western region comprising eleven states, Charles P. Skouras, national honorary chairman and western regional chairman, wrote to all Honored Hundred Showmen Veterans of the industry from this region urging their fullest support of the local state chairman and local state committees in the forthcoming drive.

There are twenty-six Honored Hundred Showmen Veterans in the eleven states which are under Mr. Skouras' direction. These men are among the all-time top bond sellers of the industry.

NEW YORK — "Showmen's Seventh" War Loan campaign kits are on their way to every theatre in the United States from the National Committee, Samuel Pinanski, national chairman, announced today.

The kit, in the form of an expandable looseleaf portfolio, contains everything essential for the showman to put on an all-out advertising, publicity and exploitation bond-selling campaign. The kits are being used in this drive in place of a press sheet, in order that the material may be kept up to date and in a convenient, practical form.

Some 55 separate items which the theatre can use locally are in the kit. An additional mailing of about 15 items was made on Friday, May 4. Additional material will be sent to exhibitors from time to time during the drive, thus keeping the sales ammunition up to the minute.

The kits weigh four pounds. They have gone forward by first class mail, with initial shipments to theatres on the West Cast and South, because of the distance from New York. Also receiving early shipments are the exhibitor, distributor and publicity chairmen.

Eight posters to be displayed by theatres are included in the kit. Three other posters are available gratis from National Screen Service exchanges on request.

Other theatre displays, including a flashy banner, pennants and ushers' badges are available from National Screen exchanges at nominal cost. A lapel button, an exclusive symbol of participation in the Seventh through the motion picture theatres of America, to be given each bond buyer, may be purchased at National Screen exchanges at the nominal cost of $3 per thousand. The supply of these buttons is limited, and the National Committee urges early purchases.

Still another theatre display, a 3x5 foot bunting flag, may be ordered at a nominal price direct from the manufacturer, Hollywood Advertising Co., 600 West 45th Street, New York 19, N. Y. This flag is an innovation for the Seventh. With copy, "Buy Bonds at This Theatre—Mighty 7th—Speed Total Victory," the flag is specially designed to fit standard sidewalk flag pole sets and can also be hung from any horizontal flag pole.

NEWARK, N.J.—Meetings of exhibitors and distribution representatives will be held this week in each of Northern New Jersey's thirteen counties to mobilize the industry in this area for the "Showmen's Seventh" War Loan.

These meetings follow a Northern New Jersey committee meeting held at the Warner Circuit offices here, with more than 150 theatres in the area represented. The area campaign will stress an increase in bond premieres, children's premieres and participation in Free Movie Day.

Three major drive events have already been set by the Downtown Newark Theatres Committee, Adam Adams, chairman of the committee, reported at the meeting. These events will be held at the Adams Theatre here. The first is set for May 22, as a salute to Major Glenn Miller.

By May 14, the official starting date of the drive, all theatres in the area are expected to be decorated with appropriate bunting, flags and War Loan banners.

Co-chairmen Frank J. Damis and Harry Lowenstein conducted the regional meeting. Representing the national committee were E. K. O'Shea, Eastern area distributor chairman; Jerry Zigmond, coordinator of advertising, publicity and exploitation, and Pete Levathes, assistant to National Distributor Chairman Tom J. Connors.

Harry A. Murphy, Deputy Administrator of the New Jersey War Finance Committee, addressed the group, outlining the continued need for vast amounts of material still to be procured for the Pacific war. He asked for full cooperation in reaching the state's quota of $185,000,000 in E bonds during the drive. The state co-chairmen pledged more and bigger events to assure success of the theatres' efforts.

NEW YORK—Maurice Bergman, Eastern advertising and publicity director, Universal Pictures Co., has been named chairman of the public relations division of the War Activities Committee of the Motion Picture Industry.

Announcement of the selection of Bergman was made by Francis S. Harmon, vice chairman and coordinator of the Committee. The Universal executive is the latest of a group of distinguished motion picture advertising and publicity men who have headed the WAC division. Others include Major Monroe Greenthal, of United Artists; Oscar Doob, of Loews, and Harry Goldberg of Warner Brothers Theatres.

Mr. Bergman, who has been with Universal three years, previously was advertising manager of Twentieth Century-Fox, advertising and publicity director of Columbia Pictures and advertising executive for the Publix Theatres, now a part of Paramount.

NEW YORK—The South is solid for the "Showmen's Seventh" War Loan, with state chairmen rapidly organizing committees which are swinging into action for the mighty drive, National Chairman Samuel Pinanski announced today.

Reports from the field to E. W. (Gene) Street, Southern Coordinator, indicate that the Southern states will have the greatest organization of any bond drive in that territory's history.

Twelve exhibitor state chairmen reported by telegraph and long distance telephone as follows:

R. J. O'Donnell,Texas: Most highly organized campaign to date with a closely-knit organization of 160 regional chairmen covering the huge state.

William K. Jenkins, Georgia: A state advisory committee of 30, including exhibitor and distributor representatives, civic leaders, newspaper executives and others, has been appointed to work with the state chairman. Big industry rally scheduled in Atlanta.

R. M. Kennedy, Alabama: Seventeen district chairmen appointed and are organizing all theatres in the state.

H. F. Kincey, North Carolina: Eleven regional chairmen, a Bond Premiere chairman, a Free Movie Day chairman and a special events chairman have plans well under way.

Arthur Lehmann and Burgess Waltmon,

(*Continued on Page 23*)



CENTURY-FOX

More Great Pictures in One Year

Moss Hart's **WIN**

A. J. Cronin's **THE KEYS OF THE**

THE FIGHTING

Laird Cregar · Linda Darnell · George Sanders in **HANG**

Betty Smith's **A TREE GROWS IN BRO**

Mary O'Hara's **THUNDER**

Tallulah Bankhead · Charles Coburn · Anne Baxter · William Eythe in Ernst Lubitsch's **A ROY**

At Popular Prices · Franz Werfel's **THE SONG OF**

Gracie Fields · Monty Woolley · Roddy McDowall in **MO**

Betty Grable and Dick Haymes in Billy Rose's **DIAMOND**

Than in the 30 Years Past

GED VICTORY

KINGDOM

LADY in Technicolor · The Narrator is Lieut. Robert Taylor, U. S. N. R.

OVER SQUARE

OKLYN with Dorothy McGuire · James Dunn · Joan Blondell · Peggy Ann Garner · Ted Donaldson · Lloyd Nolan

HEAD SON OF FLICKA · in Technicolor with Roddy McDowall · Preston Foster · Rita Johnson

AL SCANDAL

BERNADETTE with Jennifer Jones · William Eythe

LLY AND ME

HORSESHOE in Technicolor

-and keep celebrating with.....



FRED MacMURRAY · JOAN LESLIE · JUNE HAVER in **"WHERE DO WE GO FROM HERE?"** IN TECHNICOLOR * * * CHARLES COBURN · WILLIAM EYTHE · JOAN BENNETT in BERRY FLEMING'S **"COLONEL EFFINGHAM'S RAID"** * * * GEORGE RAFT · JOAN BENNETT · VIVIAN BLAINE · PEGGY ANN GARNER in **"NOB HILL"** in TECHNICOLOR with ALAN "Falstaff Openshaw" REED * * * WILLIAM BENDIX · JOAN BLONDELL · PHIL SILVERS in **"DON JUAN QUILLIGAN"** * * * JOHN HERSEY'S **"A BELL FOR ADANO"** starring GENE TIERNEY · JOHN HODIAK · WILLIAM BENDIX * * * DARRYL F. ZANUCK'S **"WILSON"** in TECHNICOLOR * * * DANA ANDREWS · JEANNE CRAIN DICK HAYMES · VIVIAN BLAINE in **"STATE FAIR"** in TECHNICOLOR * * * BETTY GRABLE · JOHN PAYNE JUNE HAVER in **"THE DOLLY SISTERS"** in TECHNICOLOR * * * **"FALLEN ANGEL"** * * * FRED MacMURRAY in **"CAPTAIN EDDIE"** * * * ERNST LUBITSCH'S **"DRAGONWYCK"** starring GENE TIERNEY · VINCENT PRICE * * * **"JUNIOR MISS"** starring PEGGY ANN GARNER * * * **"THE LITTLE HORSE"**



KEEP SELLING BONDS!

"Wonder Man" . . . Socko Hit For Kaye

(RKO-GOLDWYN)

The Digest's Box Office Estimate:

170%

Producer ..... Samuel Goldwyn

Director ..... Bruce Humberstone

The Players: Danny Kaye, Virginia Mayo, Vera-Ellen, Donald Woods, S. Z. Sakall, Allen Jenkins, Edward Brophy, Steve Cochran, Otto Kruger, Richard Lane, Natalie Shafer, Huntz Hall, Virginia Gilmore, Ed Gargan, Alice Mock, Gisela Wernisbeck, and the Goldwyn Girls.

Photography ..... Victor Milner, William Snyder

Time ..... 98 minutes

All the bubbling expectations concerning the future of Danny Kaye as one of the select big-timers of the screen are brought to full and overflowing achievement in "Wonder Man." The super-talented star, backed by the thoughtful and lavish production guidance that is standard in Sam Goldwyn offerings, guided adroitly and superlatively by Bruce Humberstone direction, really socks home his claim to a screen place with "Wonder Man," second of his feature screen appearances.

"Wonder Man" is a showman's picture. It has about everything you would want of a top personality vehicle, more than you would expect of class and flash, melody that rockets and haunts. And best of all, to many of our exhibitor readers, is the fact that all this has been done in 98 minutes of running time. Proving that it can be done. As we all know it should be done more often.

All this is dressed in the best of Technicolor. Which about sums up the show factors.

The talents of this Danny Kaye are so varied that it should occasion no surprise to find that the writers settled on a dual characterization for their star. Two parts just double the opportunities. In the brother roles, Danny is first a show-off cafe entertainer who is given the bump-off treatment by a gangster because he might turn up unpleasantly as witness to a murder. But Danny's shade takes possession of his brother, formerly a bookish shy worm, for the rest of the action. And you need little imagination to conceive the possibilities from a Milquetoast being prompted by the brash and zaney Kaye. But you need plenty of imagination to encompass what the writers of this opus conceived for laugh purposes.

It is easily the top offering in Bruce Humberstone's consistently successful directorial career. Kaye is all that we have said above, and more that you will realize when you see the picture. Sylvia Fine has contributed high-spot novelty musical numbers particularly in her setting for a Kaye version of "Otchi Tchernia." Supporting cast is excellent.

Exhibitor's Booking Suggestion: Sure-fire. . . . Previewed April 24th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "As neat a package of film entertainment of the musical comedy type ever to come out of Hollywood."

VARIETY: "Sock comedy . . . to rack up tall stacks of box office coin."

Current Previews

		%
"WONDER MAN"	GOLDWYN-UA	170
"BLOOD ON THE SUN"	CAGNEY-UA	160
"SON OF LASSIE"	MGM	160
"ESCAPE IN THE DESERT"	WARNER	110
"CHINA'S LITTLE DEVILS"	MONO	90
"THE VAMPIRE'S GHOST"	REPUB	85
"THE PHANTOM SPEAKS"	REPUB	85
"EVE KNEW HER APPLES"	COL	85
"ROUGH, TOUGH AND READY"	COL	85
"HONEYMOON AHEAD"	UNIV	85
"THE BRIGHTON STRANGLER"	PRC	75
"CRIME DOCTOR'S REVENGE"	COL	80
"ZOMBIES ON BROADWAY"	RKO	80
"HITCHHIKE TO HAPPINESS"	REPUB	80
"SONG OF THE SARONG"	UNIV	80
"THE SCARLET CLUE"	MONO	75
"THE MISSING CORPSE"	PRC	75
"PHANTOM OF 42ND STREET"	PRC	75

"Identity Unknown" . . . Unusual Drama

(REPUBLIC)

The Digest's Box Office Estimate:

80%

Associate producers: Walter Colmes, Howard Bretherton.

Director ..... Walter Colmes

The Players: Richard Arlen, Cheryl Walker, Roger Pryor, Bobby Driscoll, Lola Lane, Ian Keith, John Forrest, Sara Padden, Forrest Taylor, Frank Marlowe, Harry Tyler, Nelson Leigh, Charles Williams, Charles Jordan, Dick Scott, Marjorie Manners, Eddie Baker.

Photography ..... Ernest Miller

Time ..... 70 minutes

After the first World War fiction writers frequently found inspiration for varying types of stories that concerned the problems of soldiers who had returned with lost identity—sometimes the boys had lost their memories of past life, at others their facial characteristics had changed while they retained memory, and plot writers could imagine what they might do in the lives of former neighbors who failed to recognize them.

Republic beats the gun with the theme this time, and does it with a smooth job of picture-making. In story, scripting and direction, "Identity Unknown" is of major quality as screen fare, with box office depending upon the ability of the exhibitor to sell its interesting theme to the passerby.

The story gives Richard Arlen the first meaty role he has had in many moons of routine releases and he takes full advantage of the opportunity. The premise that introduces him has Arlen sole survivor of the bombing of a cottage in France, four identification "dog tags" found, Arlen alone alive, but with no clue to his identity.

Arlen goes "AWOL" to trace down the four tags, and reestablish his own place in life. He first meets Cheryl Walker, mourning a husband lost in action. Arlen realizes he is not the man she awaits, but love ripens between them, which poses the problem to Arlen of further pressing his search for identity. He must learn everything about his lost past before he can feel free to marry the girl.

Walter Colmes' production guidance on the script—in association with Howard Bretherton—and his direction emphasize the homely and intimate incident. Effectively underplayed for the most part, it takes hold of the spectator, and will maintain interest to the finish.

Miss Walker is fine opposite Arlen, with the well chosen support delivering to all requirements.

Exhibitor's Booking Suggestion: Will nicely balance a frothy musical . . . will reward extra pushing in the trailers, etc. . . . Previewed April 24th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Powerful drama . . . produced in excellent taste and craftsmanship."

VARIETY: "Outstanding example of intimate drama of the heart-gripping type."

"Blood on the Sun" . Timely and Action-Packed

(CAGNEY-UA)

The Digest's Box Office Estimate:

160%

Producer ..... **William Cagney**

Director ..... **Frank Lloyd**

The Players: James Cagney, Sylvia Sidney, Porter Hall, John Emery, Robert Armstrong, Wallace Ford, Rosemary De Camp, John Halloran, Rhys Williams, Leonard Strong, Frank Puglia, James Bell, Philip Ahn, Marvin Miller, Hugh Ho, Hugh Beaumont, Joe Ki, Grace Lem.

Photography ..... **Theodor Sparkuhl**

Production Designed by ..... **Wiard Ihnen**

Time ..... **94 minutes**

No single picture element has ever surpassed a good, old fashioned four-fisted heman fight for high interest and punch—go way back to "The Spoilers" and check the years. "Blood on the Sun" boasts one of those epics of might and brawn.

Which is only by way of introduction to a review of "Blood on the Sun." The picture has more to offer than its lusty moment of battle, and a super-duper chase finale, though these are the melodramatic factors indicative of the wide audience appeal that has been sought in Jimmy Cagney's second independent picture, again a William Cagney production. It has timeliness in its theme of dastardly Japs, authentic quality in production values, smooth direction by Major Frank Lloyd. Geared to the moment, fundamentally keyed to the Cagney audience, it should be a hefty grosser.

Unless its message be the obvious—and now universally known—one of warning against Japanese treachery and intrigue, "Blood on the Sun" cannot be said to attempt preachment so much as it aims at sound, solid melodramatic suspense and action values. Its tale of Japan prior to the war, the fermenting intrigues that led to its vain grasp for world domination, has been told with the accent on entertainment in the down-to-earth mass audience genre.

That story is told through the adventures of Jimmy Cagney, brash editor of an English language newspaper in Tokyo, his ferreting out of the infamous pre-war scheme of treachery and conquest, his courageous defiance of despotic enemies to bring his information to the light of publicity. Involved in the action of the story there are Tanaka, the evil god-father of Nippon's world dream, the Tojo later to lead his nation to war, the colorful characters of Tokyo's newspaper corps, the monkey-like stooges of the Jap higher-ups. And a girl—Sylvia Sidney, supposed Jap worker whose portion of Chinese blood really has her doing counter-espionage and eventually teaming up with Jimmy for the stirring play of plot and counterplot.

It is a thoroughly workmanlike production, one of the best to offer Jimmy to his army of customers in a long time, a credit from every angle for Producer William. From the impressively effective production backgrounding supplied by Wiard Ihnen, this year's Academy Award winner with "Wilson," through the assured direction of Frank Lloyd—his first since returning from army service—and on to the work of a fine cast, it meets that description "workmanlike" in every respect. Sylvia Sidney's return to the screen is a welcome one, surprising Japanese performances are given by John Emery and Robert Armstrong, that neglected trouper Wallace Ford scores solidly in the establishing opening sequences.

Exhibitor's Booking Suggestion: Red Cagney meat. . . . Previewed April 25th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Highly exploitable picture, tightly knit melodrama, full of suspense, action and comedy."

VARIETY: "Producer William Cagney has done it again . . . not only a timely picture but a hit picture as well."

"Vampire's Ghost" . . Will Sell on Title

(REPUBLIC)

The Digest's Box Office Estimate:

85%

Executive producer ..... **Armand Schaefer**

Associate producer ..... **Rudy Abel**

Director ..... **Lesley Selander**

The Players: John Abbott, Peggy Stewart, Grant Withers, Charles Gordon, Adele Mara, Emmett Vogan, Roy Barcroft, Martin Wilkins, Zack Williams, Frank Jaquet, Floyd Shadelford, George Carlton, Fred Howard.

Photography ..... **Robert Pittack**

Time ..... **59 minutes**

Roll your tongue around the title and you have expended all the energy that is required for thorough covering of "The Vampire's Ghost." At that, you will have expended more energy than the producers and writers did on this one.

Yes, it is strictly blighted corn—they took the title, decided on a location in a colony on the coast of Africa, then let the murders, the villyuns, the vampires, the suspects, the what-have-yous, run wild. When 60 minutes were used up they called it quits, then cut the picture to 59 minutes for polishing.

It is not entirely fair to attempt a word about direction or playing, though the troupers do deserve something for almost getting it by.

And, after all, the title and the screwiness may get some extra nickels for the chiller houses. So, what right have we to use up Uncle Sam's white paper when they are bestowing medals for waste paper salvage?

Exhibitor's Booking Suggestion: You can take it, or leave it. . . . And you know best from the title. . . . Previewed April 13th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "It's horror all right—a horrible picture."

REPORTER: "Routine, formula chiller."

"Honeymoon Ahead' . In Budget Musical Groove

(UNIVERSAL)

The Digest's Box Office Estimate:

85%

Associate producer ..... **Will Cowan**

Director ..... **Reginald LeBorg**

The Players: Allan Jones, Grace McDonald, Raymond Walburn, Vivian Austin, Jack Overman, Murray Alper, Eddie Acuff, John Abbott, William Haade, Arthur Loft, Ralph Peters, Charles Miller, Sarah Padden, Jack Clifford.

Photography ....**Paul Ivano, Charles Van Enger**

Time ..... **60 minutes**

Universal's modest budget musical department is in its happiest vein with "Honeymoon Ahead." Not overly ambitious in plot, the picture does possess a story line that is interesting and satisfactorily developed for interest, it abounds in moments of melody, light comedy and simple-hearted romance.

With Allan Jones the center of the attention, and delivering delightfully vocally, the picture will fit neatly into many program spots. The song numbers are good, well spotted for effect, and the laughs are in able trouping hands.

Jones is seen as an unjustly convicted pen inmate, who has organized a choral group within the prison walls that eventually wins a national sponsor. Plot details concern the working out of his final exoneration of the charges on which he had been sentenced, and a happy ending to his romance with Grace McDonald. Gangsters and bank robbers enter the action, there is unjust suspicion of Jones, and sufficient of this story-telling to provide both laughs and action while the melodies are always just over the horizon.

Jones carries his role with personality, and is nicely teamed with Miss McDonald. Raymond Walburn, Sara Padden, have the outstanding opportunities in the capable support. The picture is a credit item for the list of Associate Producer Will Cowan and Director Reginald LeBorg.

Exhibitor's Booking Suggestion: Pleasing escapist fare. . . . Previewed April 26th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Fresh and satisfying musical comedy potpourri."

VARIETY: "Trim parcel of musical comedy."

"Son of Lassie" . . . Worthy of Parent

(MGM)
The Digest's Box Office Estimate:
160%

Producer ..... Samuel Marx
Director ..... S. Sylvan Simon

The Players: Peter Lawford, Donald Crisp, June Lockhart, Nigel Bruce, William "Billy" Severn, Leon Ames, Donald Curtis, Nils Asther, Robert Lewis, Fay Helm, Peter Helms, Otto Reichow, Patricia Prest, Helen Koford, Leon Tyler, Lotta Palfi, Eily Malyon, Lassie and Laddie.

Photography ..... Charles Schoenbaum
Time ..... 100 minutes

The maker of sequels has his problems, and MGM has met its very obviously tough problem in following up the highly successful "Lassie" by placing the accent on action for the adventures of Lady Lassie's little son, Laddie.

All in all, it may be reported that Producer Sam Marx has successfully met the challenge given him. The novelty of "Lassie" cannot be repeated, of course, and there was a simple heart-tugging strength to its story of canine devotion that can never be entirely recaptured. But "Son of Lassie" possesses the fundamentals that gave "Lassie" so wide and enthusiastic an audience, and thrilling action will probably be a satisfactory audience replacement for charm.

The young Laddie is, for story purposes, considered not quite as smart as his mother. He even flunks training for the canine military services. But Laddie yields to none in devotion to his master—Peter Lawford is the grown up master—and wangles his way into quite a bit of real smart service before the thrilling adventures end. You see, Laddie and master in the RAF, are shot down over Nazi-controlled Norway, separated after parachuting to earth, and it doesn't require much prompting of a scenarist's imagination to get many fine moments, breath-taking dangers, out of the problem of getting Laddie and master reunited, and both to safety. Laddie's devotion makes for quite a bit of the trouble, because his unerring tracking down of his master always brings the Nazis on the scene.

Leo's chieftains have put the production values and technical skills to be expected behind the unfolding of the action elements. Director S. Sylvan Simon has handled both canine heart and human action with a sure hand. Adult members of the cast repeat as in "Lassie," and the junior, Laddie, will sell himself into juvenile hearts.

Exhibitor's Booking Suggestion: Worthy follow up of a hit. . . . Previewed April 11th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Despite production lavishness heaped upon it emerges as standard film melodrama."

VARIETY: "Carries the same sentimental appeal to dog-lovers that made 'Lassie' a box office success."

"China's Little Devils" . . Exploitation Bet

(MONOGRAM)
The Digest's Box Office Estimate:
90%

Producer ..... Grant Withers
Director ..... Monta Bell

The Players: Harry Carey, Paul Kelly, "Ducky" Louie, Hayward Soo Hoo, Gloria Ann Chew, Fred Mah, Jr., Ralph Lewis, Jimmy Dodd, Betty Soo Hoo, H. T. Tsiang, Wing Foo, Oie Chan, Aen Ling Chow, Ching Ling Chow, Francis Jung, Jr., Ralph Linn, Charles Sherlock, Allen Fox, Jon Gilbreath, Nancy Hsueh, Joseph Kim, Don Pon, Jean Wong, Marlow Chuck, Kenneth Chuck, Roland Tso, Bobby Chung, Ben Quon, Didi Chang, Walter Soo Hoo, Wesley Luck, Charles Luck, Jr., George Q. Chan, Chin Kuang Chow, Walter Eng, Howard Soo Hoo.

Photography ..... Harry Neumann
Art Director ..... Ernest Hickson
Edited by ..... Dick Currier
Time ..... 74 minutes

"China's Little Devils" has fundamentally sound human values for audience appeal, and it has a swell title and theme for exploitation. In addition, under the executive producer guidance of Trem Carr, it has been given thoroughly fitting and authentic production values, sympathetic direction, and excellent casting.

This subject, coming from a company in the growing stages as Monogram is, is the sort of offering that we like to tip exhibitors off to as worthy of that extra pressure that makes for dollars otherwise lost. Harry Carey and Paul Kelly must carry the name burden, and while those two real troupers are always on the beam for performances, they are not, of course, automatic ticket-sellers. The Chinese youngsters of the cast, headed by Duckie Louie, are a delight to watch, but they too must be sold.

The patriotic qualities of the picture, its tear-jerking strength, its intelligent underplaying of a theme that could have been far more hokey, will make it for audience values. Adults will find it pleasantly off the beaten path, the kids will go to town for it.

"China's Little Devils" tells the story implied in its title. After ruin has been brought to a Chinese village, young Duckie Louie is adopted by a Flying Tiger unit of Americans, with Paul Kelly most intimate foster parent. Comes the day when Duckie must go off to school, and he goes to the mission station conducted by Harry Carey. America is still neutral, and there is the clash of viewpoints between Duckie and his teacher, still leaning towards the idea that battle is no endeavor for kids. Duckie organizes his younger classmates, and the ensuing tale tells of their harassment of the Japs, builds to a last-ditch mountain stand, loosens the tear ducts along the way.

Harry Carey and Paul Kelly, as mentioned, hold proceedings together excellently in the top adult roles, young Duckie scores effectively. Support, mostly Chinese tykes, has been well chosen.

Exhibitor's Booking Suggestion: Sleeper exploitation bet. . . . Previwed April 27th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "An exploitation picture spelled with a capital 'E.'"

VARIETY: "Lends itself to exploitation . . . will depend a great deal upon the amount of pressure put behind its play dates."

"Crime Doctor's Revenge" . At Series Standard

(COLUMBIA)
The Digest's Box Office Estimate:
80%

Producer ..... Rudolph C. Flothow
Director ..... George Sherman

The Players: Warner Baxter, Hilary Brooke, Jerome Cowan, Robert Scott, Lloyd Corrigan, Emory Parnell, Stephen Crane, Charles Arnt, Anthony Caruso, Lupita Tovar, Dennis Moore, Jack Carrington.

Photography ..... Al W. O'Connell
Time ..... 69 minutes

'Crime Doctor's Revenge" is above average for this Columbia series, a competent combination of scripting and direction that results in 69 minutes of consistent interest.

Warner Baxter again delivers his assured, smooth performance in the title role. This time the psychiatric-sleuth has come to Southern California for a vacation, only to run into a mystery and eventual murder when he undertakes to help Hilary Brooke, who fears that her husband, Stephen Crane, is insane. Crane is the murder victim, and there is a proper assortment of suspects and share of continuing dangers before the solution is reached.

Production guidance by Rudolph Flothow and selection of players for all roles measure up to the general excellence of the offering.

Exhibitor's Booking Suggestion: Good program bet with publicity aid of the radio series. . . . Previewed April 16th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Absorbing mystery drama."

VARIETY: "Neat whodunit film package for dual bookings."

"Hitchhike to Happiness" . . Pleasant Froth

(REPUBLIC)

The Digest's Box Office Estimate:

80%

Associate producer .....Donald H. Brown
Director .....Joseph Santley
The Players: Al Pearce, Dale Evans, Brad Taylor, William Frawley, Jerome Cowan, Willy Trenk, Arlene Harris, Joyce Compton, Maude Eburne, Irving Bacon, Lynn and Jeanne Romer.
Photography: .....Jack Martz
Time .....70 minutes

"Hitchhike to Happiness" strings the radio-Broadway-backstage formula around four above average songs and on the personalities of Al Pearce and Dale Evans. Without rising above budget limitations it does the job in efficient fashion, an easy-moving script combining with Joe Santley's experienced direction to round things out pleasantly.

The slender story presents Pearce as a waiter in a typical Broadway show-folk restaurant, Miss Evans as a top femme radio star who has returned to her old haunts in New York without disclosing her stellar identity, and then winds around concerning Al's efforts to be a playwright, and Dale's helping of a struggling song-writer, Brad Taylor. There is the usual misunderstanding between boy and girl and the build-up to final success for the show and boy-girl reconciliation.

Pearce gives real quality to his impersonation of the waiter-playwright, while not missing any laugh possibilities. Miss Evans is a refreshing surprise vocally, and establishes herself for bigger opportunities.

The quartette of songs mentioned are "Hitchhike to Happiness," "My Pushover Heart," "Sentimental," and "For You and Me." "Sentimental" is the stand-out.

Exhibitor's Booking Suggestion: Satisfactorily pleasing in its class. . . . Previewed April 18th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "A joy ride to entertainment . . . will delight audiences in city and country."

VARIETY: "Will fare okay on the lower half of double bills in the outlying houses."

"Phantom Speaks" . . Workmanlike Chiller

(REPUBLIC)

The Digest's Box Office Estimate:

85%

Executive producer .....Armand Schaefer
Associate producer .....Donald H. Brown
Director .....John English
The Players: Richard Arlen, Stanley Ridges, Lynne Roberts, Tom Powers, Charlotte Wynters, Jonathan Hale, Pierre Watkins, Marion Martin, Garry Owen, Ralf Harolde, Dorreen McCann.
Photography .....William Bradford
Time .....68 minutes

With Richard Arlen's consistent following to help the ticket-selling, "The Phantom Speaks" also offers audiences a workmanlike job in the budget school of mystery yarns. Script is tight, direction by John English well paced and adequate in holding suspense elements, cast supporting Arlen and Miss Lynn Roberts is capable.

The story accentuates the horror angle that its title will sell it for. We have Stanley Ridges as the scientist with a theory concerning the ability of a strong will and mind to live on after death in another person's body. The plot has Ridges succeeding to the fearful intentions of an executed murderer. Arlen is seen as the reporter on the fringe of activities through interest in the scientist's daughter, Miss Roberts.

Exhibitor's Booking Suggestion: Safe mystery-horror number. . . . Previewed April 13th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Will serve adequately as a valuable exploitation attraction in locations catering to devotees of this type of film."

VARIETY: "Will give an able account of itself."

"Eve Knew Her Apples" . Makes the Grade

(COLUMBIA)

The Digest's Box Office Estimate:

85%

Producer .....Wallace MacDonald
Director .....Will Jason
The Players: Ann Miller, William Wright, Robert Williams, Ray Walker, Charles D. Brown, John Eldredge, Eddie Bruce.
Photography .....Burnett Guffey
Time .....63 minutes

For a Five and Dime edition of "It Happened One Night," you can safely place "Eve Knew Her Apples" in a filling spot. It has Ann Miller, a frothy but time-killing story, and direction that makes the most of its reminiscent and time-proven situations.

A disappointment to patrons with interest in Ann Miller is the fact that she does no dancing, though six vocal numbers are on her list. Miss Miller is seen as a radio singer setting out on an incognito vacation, and becoming teamed with a reporter, William Wright. From that point on you can develop your own outline of Miss Miller and Wright in the Colbert-Gable roles of "It Happened One Night." Just allow space for the moments of song.

Production values are adequate to the picture's grading, direction by Will Jason helps freshen many spots, playing is light-heartedly smooth.

Exhibitor's Booking Suggestion: Okay bottom of the bill entry. . . . Previewed April 20th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Only a fair attraction in its dualler category."

VARIETY: "Aimed for slotting as a program musical will serve okay in that classification."

"Phantom of 42nd Street" . . Kills Time

(PRC)

The Digest's Box Office Estimate:

75%

Associate producers .....Martin Mooney, Albert Herman
Director .....Albert Herman
The Players: Dave O'Brien, Kay Aldridge, Alan Mowbray, Frank Jenks, Edythe Elliott, Jack Mulhall, Vera Marshe, Stanley Price, John Crawford, Cyril Delavanti, Paul Fowler.
Photography: .....James Brown
Time .....58 minutes

Strictly synthetic, and not exceeding its budget possibilities, "Phantom of 42nd Street" suffers from a surplus of "tricks of the trade" in mystery writing and direction, and too little time for proper development of characterizations.

As might be guessed from the locale, it is murder in the theatrical world that concerns us. Dave O'Brien, drama critic, and taxicab driving pal, Frank Jenks, are the center of the action, the killer is a costumed phantom who flits hither and yon, in and out, to do his dastardly deeds. There are tempting elements in the story not fully brought out by the loose-knit script and hurried direction.

Exhibitor's Booking Suggestions Filler fare. . . . Previewed April 27th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Low budget mystery which resembles many others."

VARIETY: "Strictly run-of-the-mill melodrama destined for the grind houses."



...it's got that certain something!

A right, tight entertaining story played by a group of people who give you a great show. . . all bound round with swell music, dancing and romance.

A Song for Miss Julie

featuring

SHIRLEY ROSS • BARTON HEPBURN

and

JANE FARRAR • ROGER CLARK
CHERYL WALKER • ELISABETH RISDON

and

ALICIA MARKOVA and ANTON DOLIN

by courtesy of S. Hurok

Directed by William Rowland

Screen Play by Rowland Leigh • Original Story by Michael Foster • Adaptation by Leighton K. Brill

Co-Producers:
William Rowland and Carley Harriman

A REPUBLIC PICTURE





ALICIA MARKOVA • ANTON DOLIN
dancing sensations of Billy Rose's "Seven Lively Arts" . . . first time on any screen

KEEP YOUR BOX OFFICE EYE ON REPUBLIC!

"Escape in the Desert" . . Packs Punch

(WARNERS)

The Digest's Box Office Estimate:

110%

Producer ..... **Alex Gottlieb**
Director ..... **Edward A. Blatt**
The Players: Jean Sullivan, Philip Dorn, Irene Manning, Helmut Dantine, Alan Hale, Samuel S. Hinds, Bill Kennedy, Kurt Kreuger, Rudolph Anders, Hans Schumm, Blayney Lewis.
Photography ..... **Robert Burks**
Time ..... **81 minutes**

Warner Brothers can come up with the darndest ideas. Here we have their highly successful "Petrified Forest" of a few seasons back sprouting new coloration as a meller of gangsters and Nazi spies. Under the production guidance of Alex Gottlieb, and Edward Blatt's direction the effort turns out pretty well as standard meller fare, though audience value will not be any higher than the limited marquee appeal of the cast.

The new story twist presents Philip Dorn as a Dutch aviator, en route to action in the Pacific, but mistakenly suspected of being one of a group of escaped Nazi prisoners. An encounter, and mutual interest, with Jean Sullivan who works in her father's cafe, sets the stage for the "Petrified Forest" situation. Helmut Dantine arrives with his crew of spies and the build-up is on for the shoot-em-up climax.

Too much could not be expected of the writers fitting the old clothes to a new model, and too much does not result. But the picture will stand up as standard melodramatic fare. Director Blatt places his reliance on the action and handles it well.

Exhibitor's Booking Suggestion: Will satisfy. . . . Previewed April 23rd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Undistinguished melodrama that will only just get by as a dualler in secondary theaters."

VARIETY: "Variation of 'Petrified Forest' with more corn among the cactus."

"Brighton Strangler" . Top Notch Psycho Meller

(RKO)

The Digest's Box Office Estimate:

85%

Executive producer ..... **Sid Rogell**
Producer ..... **Herman Schlom**
Director ..... **Max Nosseck**
The Players: John Loder, June Duprez, Michael St. Angel, Miles Mander, Rose Hobart, Gilbert Emery, Rex Evans, Matthew Boulton, Olaf Hytton, Lydia Bilbrook, Ian Wolfe.
Photography ..... **J. Roy Hunt**
Time ..... **67 minutes**

"The Brighton Strangler" is aimed for the sort of audience satisfaction that accepted "The Lodger," "Woman in the Window" and other skillfully contrived menace-chillers of the past year and will only suffer in the box office comparison because of the relative differences in box office names.

Yes, this is a nealty constructed tale of the sort of psychological murder that seems to have a definite place in audience appetites these days. An entry from the Sid Rogell unit at RKO, produced by Herman Schlom, it is certain of a solid word-of-mouth build-up, and worthy of pressure on the exploitation above its program status.

Workmanship is the answer. It has been given to the script, which starts with a definitely arresting premise, along the inexorable murder line beloved of the shivvery fanatics, spices the line with numerous surprises, twists and turns. It has a real trouper in John Loder to key the proceedings, exceptionally well-chosen support, and fine atmospheric production backgrounding.

The premise that starts things happening is in the character of Loder, who has been appearing as a murderer in a long-run London hit when a Nazi bombing demolishes the theatre. Stunned, the actor wanders, and eventually takes on the identity of the character he had been portraying—which opens the gate to more murders, never-failing suspense, and is topped by an effective trick ending.

Direction by Max Nosseck milks his opportunities, leisurely at times but probably more effective dramatically for that reason.

Exhibitor's Booking Suggestion: Possible sleeper. . . . Previewed April 30th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Whams its target, should prove satisfactory b.o. fare with shudder-minded audiences."

VARIETY: "Will go down in the books as chiller-dillerism at its best."

"Zombies on Broadway" . Kids the Killers

(RKO-RADIO)

The Digest's Box Office Estimate:

80%

Executive producer ..... **Sid Rogell**
Producer ..... **Ben Stoloff**
The Players: Wally Brown, Alan Carney, Bela Lugosi, Anne Jeffreys, Sheldon Leonard, Frank Jenks, Russell Hopton, Joseph Vitale, Ian Wolfe, Louis Jean Heydt, Darby Jones.
Photography ..... **Jack MacKenzie**
Time ..... **68 minutes**

Here is a humdinger of a title for the horror houses, only the potential ticket buyers better be warned that this time they will take their zombies with a plenteous share of hoke and laughs.

The names of Wally Brown and Alan Carney in the top roles will be their cue, and the presence of Bela Lugosi assurance that the shivvers have not been entirely overlooked

It's a screwbally yarn which presents the two comics in the roles of Broadway press agents, who plan to ballyhoo the opening of a night club with the presence of a real zombie and are then faced with the necessity of really delivering one. Their search brings them to the West Indies, and a meeting with Bela Lugosi, that veteran scientist of the horror pics. Lugosi tries zombie experiments among other zaney happenings that manage to cover the 68 minutes.

The treatment is for broad comedy, and a preview audience accepted it happily in that vein, rewarding with many laughs and more chuckles, while taking the near-horrific in stride. Brown and Carney are seen to advantage, a nice change of fundamental gags from previous pictures. Lugosi and supporting players get full values from the material.

Exhibitior's Booking Suggestion: Kidding the chillers should find a welcome spot on many bills. . . . Previewed April 16th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Pleases moderately in its bracket."

VARIETY: "Should prove an okay dualler."

Never Time to Stop Selling War Bonds !

F.l.a.s.h.e.s. KEEPING UP WITH THE STUDIOS

Universal ☆ ☆ ☆

★★★ With Robert Siodmak directing, and Geraldine Fitzgerald starring, "Uncle Harry" is under way, initial shooting however being by a background seeking unit in New England, Bill Miller heading the camera crew.
★★★ Walter Wanger has returned to the studio after an extended New York visit which included conferences with Fritz Lang on "Scarlet Street."
★★★ Ticket has been renewed on Director Wallace Fox, who now starts on Universal's next seven picture series of Westerns.
★★★ First picture of Jane Murfin as scripter-producer has been set as "Time Out of Mind," from a best-selling Rachael Field novel.

20th - Fox ☆ ☆ ☆

★★★ Dorothy Gish has been set for a top role in "Centennial Summer," planned for a biggie. Jerome Kern and Leo Robbins are collaborating on the score.
★★★ Important news was the War Department's okay on the script for "A Bell for Adano," a controversial subject since it portrays a top Army officer in a less than pleasant light.
★★★ Shooting is under way on "Fallen Angel," which has Alice Faye, Dana Andrews and Linda Darnell in the top spots.
★★★ Option has been lifted on Charles Russell, who has just finished in "The Embezzler."
★★★ Lloyd Bacon is in New Orleans for three weeks of Technicolor shooting on "The Enchanted Voyage." Walter Morosco is producing.
★★★ After an extended illness, W. R. Sheehan is back on the lot to check the final editing of his special, "Captain Eddie," the long-awaited Eddie Rickenbacker story.

Paramount ☆ ☆ ☆

★★★ Clashing temperaments resulted in Noel Madison quitting the direction of B. G. DeSylva's "Stork Club," replaced by Hal Walker.
★★★ Hal Wallis, currently in New York, has announced his definite program. There are five pictures on the 1945-46 production schedule, three to be made at Paramount studios in Hollywood, two for British production. "Whenever I Remember," with Ray Milland and a British female lead, is the first set for Great Britain.
★★★ Two Hal Wallis subjects are in line for a September start, "The Crying Sisters," with Barbara Stanwyck, and "The Searching Wind." Three Wallis subjects are completed, with "The Affairs of Susan" already breaking in pre-release engagements. The others finished are "You Came Along," and "Love Letters."
★★★ An original, "Break-Up,'" by Robert Flournoy, has been added to the Paul Jones production schedule. Jones is also preparing on "June Bride."
★★★ Official title for Sol Siegel in his new Paramount post will be "executive assistant to Henry Ginsberg."

Republic ☆ ☆ ☆

★★★ Three pictures are on the schedule for early production:
★★★ "Mexicana," with Al Santell as producer-director; "A Guy Could Change," William K. Howard producing and directing; and the next Al Pearce subject, to be directed by William Beaudine, just moving over from Monogram.
★★★ An original idea, "Frontier Nurse," based on a series of historical articles in the *Louisville Courier-Journal,* has been bought for Armand Schaefer production. Schaefer is on his way to Louisville to collect local data.
★★★ Al Rogell, under his new producer-director deal, put "Love, Honor and Goodbye," before the cameras this week. Virginia Bruce and Victor McLaglen are in the top spots, and the story is an original by Rogell.

RKO-Radio ☆ ☆ ☆

★★★ Dudley Nichols bowed out of the writing assignment on "The Diary of a Chambermaid," Paulette Goddard's independent production for RKO and Jean Renoir will both script and direct the picture. Burgess Meredith holds the production reins.
★★★ First production for Stephen Laird under his new ticket will be "Palace on Main Street," a yarn which concerns the adventures of Laird's father as operator of a small town Pennsylvania theatre after World War I.
★★★ Uncle Sam having called Robert Mitchum, top honors in the Zane Grey series will go to James Warren, after a long series of testing possibilities.
★★★ Currently shooting is "Ding Dong Williams," with Herman Schlom producing and William Berke directing.
★★★ The Sid Rogell unit has purhased an original, "Lend Lease for Penny," to feature the eight year old Sharyn Moffett. Harry Gondell authored.
★★★ Part of the wind-up on the extended Orson Welles negotiations includes a committment for the triple-threater to produce and star in "My Friend Bonito," with Norman Foster directing, and Mexico City the background.

P-R-C ☆ ☆ ☆

★★★ Leon Fromkess is closing a deal with Cinecolor which contemplates three or more features in the tinted medium for next year's program.
★★★ Reports continue from New York that PRC is at work on a deal for the purchase of an important theatre chain embracing some thirty houses.
★★★ Leon Fromkess has returned to the studio after an extended Eastern visit, among his many deals being the purchase of PRC's former Philadelphia franchise holder's interest in the Quaker City exchange.

International ☆ ☆ ☆

★★★ William Goetz, as chairman of the United Jewish Welfare Fund drive, sparked the campaign with a meeting of studio chairmen at the Beverly Wilshire Hotel. A meeting last week addressed by Brigadier General O'Dwyer, with Eddie Cantor as master of ceremonies, gave impetus to the drive.

Columbia ☆ ☆ ☆

★★★ Norman Deming, who has served as "assistant to the producer" on many recent Columbia specials, has had his option lifted. Next assignment will be on "Some Call It Love," starring Rosalind Russell.
★★★ Janet Wood has been appointed Eastern story editor for the company.
★★★ Marjorie Reynolds, originally slated for the lead in "Song of Broadway" will be replaced. Script trouble.

M-G-M ☆ ☆ ☆

★★★ Lemuel Ayres, New York stage director, will make his screen directing debut with "Till the Clouds Roll By," story built around the compositions of Jerome Kern.
★★★ Fred Stephani, who has returned to the MGM producer fold, has scheduled for his first, "She Went to the Races," with James Craig and Frances Gifford in the top spots, and Edmund Gwenn and Reginald Owen featured.
★★★ Producer Joe Pasternak announces plans for a production, "Invitation to Dance," inspired by recent incident at Toscanini's Los Angeles preformance when ambitious girl stepped from the audience to the stage while the maestro was directing "Invitation." The girl, incidentally, was inspired by incidents in two past Pasternak productions starring Deanna Durbin and Margaret O'Brien.

(*Continued on Page 23*)



A Salute
to Mr. Exhibitor
HE DESERVES IT!

Has Mr. Exhibitor done

Sure, but he's just begun

THE GENIAL GENTLEMAN on your right is the greatest salesman in America!

He's sold billions of dollars in War Bonds during six gigantic drives . . .

He's collected millions of dollars for the Red Cross and poured billions of dimes into the Infantile Paralysis Fund . . .

And given support by hard work to every other effort that will bring total Victory sooner.

Someday he's going back to just selling motion pictures, but now he's preparing to



WAR ACTIVITIES COMMITTEE
1501 Broadway,
In cooperation with the War Finance Comm



enough?

to fight!

devote his efforts 100% to the Seventh War Loan...giving his best with the smash campaign that he and his fellow Showmen have created from practical ideas submitted by Showmen all over the nation.

. . .

This grass roots planning has every indication of being the most powerful bond selling campaign ever set in motion by the EXHIBITORS OF AMERICA—DESIGNED TO HELP SPEED *TOTAL* VICTORY.

MOTION PICTURE INDUSTRY
New York 18, N. Y.
e of the United States Treasury Department

"The Southerner" . . Off Beaten Path

(PRODUCING ARTISTS-UA)
The Digest's Box Office Estimate:
110%

Producers ..... **David Loew, Robert Hakim**
Associate producer ..... **Samuel Rheiner**
Direction and screenplay ..... **Jean Renoir**
The Players: Zachart Scott, Betty Field, J. Carroll Naish, Beaulah Bondi, Percy Kilbride, Blanche Yurka, Charles Kemper, Norman Lloyd, Estelle Taylor, Noreen Nash, Jack Norworth, Paul Harvey, Nestor Paiva, Jay Gilpin, Jean Vanderwilt, Paul Burns, Dorothy Granger, Earl Hodins, Almira Sessions, Rex.
Photography ..... **Lucien Andriot**
Time ..... **96 minutes**

Jean Renoir successfully combines the chores of scripting and directing to produce a powerful dramatic document in "The Southerner." Its inherent craftsmanship makes "The Southerner" a definite stand-out in the year's dramatic releases; what its fate will be at any particular theatre's box office is a question demanding careful exhibitior consideration.

This is no frothy musical, zaney comedy, or spine-chilling mystery. It is starkly realistic drama of factual backgrounding; "Grapes of Wrath" with the locale transferred to the South, the Oakie characters replaced by cotton share-croppers.

David Loew has given it authentic and convincing production backgrounding, Jean Renoir's approach to his difficult subject has been both sincere and skilfull, the players respond to story and direction with a full dozen of solid trouping characterizations.

Adapted from the novel "Hold Autumn in Your Hand," it has only minor moments of comedy as it depicts the fate of human creatures battling against twin foes—a faulty economic system and the too often cruel hand of nature. Zachary Scott and his wife Betty Field are the characters with whom we are principally concerned, though their tale encompasses a grandmother, and two children. Nature, disease, and economics are the real villains, while there is a human one in the person of J. Carroll Naish, grasping farmer neighbor.

The epic qualities of the theme are in the stubbornly brave determination of Scott and his brood to stick by the land, even after disastrous flood has swept away the result of backbreaking days of labor, and temptation calls in the prospect of a typical city job—with real cash reward, seven bucks a day.

Zachary Scott places a ditto mark on the promise he gave in "The Mask of Dimitrious," for Warners. He is a thorough trouper, personable in a he-man way. Miss Field steps right along with him, while the tale offers opportunity for a number of outstanding characterizations to the supporting players. J. Carroll Naish, with a growing habit of stealing pictures, scores especially strongly, and the grandmother as played by Beulah Bondi is something to remember.

Exhibitor's Booking Suggestion: Top-notch picture-making, must be dated with care to get full results. . . . Previewed May 1st.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "A great motion picture, compelling in attention from start to finish, and containing all the elements of entertainment."

VARIETY: "Excellent piece of motion picture making . . . sheer human drama grippingly told."

"Song of the Sarong" . At Least Has Sarong

(UNIVERSAL)
The Digest's Box Office Estimate:
80%

Associate producer ..... **Gene Lewis**
Director ..... **Harold Young**
The Players: Nancy Kelly, William Gargan, Eddie Quillan, Fuzzy Knight, George Dolenz, George Cleveland, Mariska Aldrich, Morgan Wallace, Larry Keating, Robert Barron.
Photography ..... **Maury Gertsman**
Time ..... **63 minutes**

If they are willing to pay for this sort of title, and experience says that there are many who are willing, then serve it up and close your eyes and ears to any of the customers above voting age mentally.

It is strictly formula hoke to fit the title, weak in story inspiration and sloppy in script development, with the players going through the motions in adequate automaton fashion. Events concern William Gargan's search for some priceless pearls in a South Sea island, his encounter with Nancy Kelly, in that old Tarzan and serial role of the native princess who was really a castaway and who boasts the blood of the superior race. Story gets a Pocahantas twist to justify a special effect climax in which Nancy saves Gargan from just punishment for his greed.

Nancy in a sarong is worth the admission price. Comics as capable as Eddie Quillan and Fuzzy Knight work hard to liven proceedings, and that fine trouper, George Cleveland even succeeds in giving a legitimate interpretation of a sea captain. Hero Gargan does as the script demands.

Exhibitor's Booking Suggestion: A turkey worth only spotting where the title is sufficient. . . . Previewed April 18th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Will do all right in its unique bracket."

VARIETY: "There's a sarong in this one, all right, but that's about all to recommend film."

"Missing Corpse" . Cheerful Shivver Yarn

(PRC)
The Digest's Box Office Estimate:
75%

Associate producer ..... **Martin Mooney**
Director ..... **Albert Herman**
The Players: J. Edward Bromberg, Eric Sinclair, Frank Jenks, Isabel Randolph, Paul Guilfoyle, John Shay, Lorell Sheldon, Ben Welden, Charles Coleman, Michael Branden, Eddy Waller, Elayne Adams, Mary Arden, Charles Jordan, Anne O'Neal, Jean Ransome, Ken Terrell, Isabel Withers.
Photography ..... **James Brown**
Time ..... **62 minutes**

PRC customers will greet "The Missing Corpse" with enthusiasm as a laugh-mystery audience item, and there will be many spots outside the signed accounts where it will be spotted for program relief on bills with the marquee values in the top offering.

Harry Hoyt's story premise has sufficient of legitimacy to get the action off to a deceptively convincing mystery pace, from which point he picks up with events that could happen nowhere but in an "anything for a laugh" game. Associate Producer Martin Mooney, Director Albert Herman, and Scripter Raymond Schrock work with tongue in cheek and considerable of construction skill to milk all the possibilities from the screwy set-up.

It all happens because newspaper publisher J. Edward Bromberg was foolish enough to threaten death to a rival publisher, racketeer. You can do your own guessing as to what is apt to happen when Publisher Bromberg and Chauffeur Frank Jenks find the murdered rival in the back seat of the Bromberg auto. Problems of keeping the corpse out of sight run parallel with the necessity of solving the crime and travel a fun-giving pace for the full hour of running time.

Cast names include some of the best of our standard Hollywood trouping names, with all delivering ably under the pace-setting of Bromberg and Jenks in the top roles.

Exhibitor's Booking Suggestion: Many spots for this one hour fun-mystery package. . . . Previewed April 20th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Entertaining screen fare."

VARIETY: "Should prove acceptable to PRC audiences . . . practically in sleeper class."

War Bond News . . . . .

(*Continued from Page 12*)

Mississippi: Sixteen regional chairmen have been selected to serve with the exhibitor state co-chairmen.

Warren Irvin, South Carolina: A chairman for each of the state's six Congressional districts, and Bond Premiere, Free Movie Day and special events chairmen have been named to execute plans.

Lew Hensler, Kentucky: State organization of fifteen district chairmen has been set up and is in action. Chairmen will personally contact exhibitors in their districts.

Hunter Perry and Frank O'Brien, Virginia: Entire state organized at four regional meetings this week. Chairman appointed for each region.

Claude Mundo and M. J. Pruniski, Arkansas: State divided into seven districts, with a chairman for each.

J. L. Cartwright, Florida: Exhibitors well organized. He wired: "You can definitely rest assured that Florida theatres will really sell a tremendous amount of bonds."

S. J. Hyman, West Virginia: A chairman for each county in the state has been appointed to serve with the state chairman.

Kermit Stengel, Eastern Tennessee: Seven regional Chairmen have been named and are organizing their districts.

ST. LOUIS—An all-industry rally of exhibitors and exchangemen kicked off Eastern Missouri's "Showmen's Seventh" campaign at the Coronado Hotel here.

Local branch managers and salesmen, meeting here previously, were told that their job is to obtain a drive pledge from every exhibitor in Eastern Missouri as rapidly as possible and to acquaint them with all phases of the campaign.

B. J. McCarthy, distributor chairman, presided, and with Albert Stetson, acting for Exhibitor Chairman Harry C. Arthur, Jr., and M. L. Plessner, publicity chairman, led the discussions.

NEW YORK—A departure in motion picture industry drive organizations is the establishment by Samuel Pinanski, national chairman of the "Showmen's Seventh," of a field Coordinating Committee as part of the national campaign executive personnel in New York.

This committee includes four area coordinators who act as liaison between Seventh War Loan headquarters in New York and the state chairmen and committees. Their task is to render prompt and efficient service to the committees and workers in the field.

The coordinators are theatre men who know their territories and theatremen intimately.

Charles M. Thall of San Francisco, Western area coordinator, has these eleven states: Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, Wyoming.

F-L-A-S-H-E-S . . . . .

(*Continued from Page 19*)

Monogram ☆ ☆ ☆

★★★ With "Sunbonnet Sue" already under way, May shooting will include "The Cobra Strikes" and the third picture in the new "Cisco Kid" series.

★★★ W. Ray Johnston announces the appointment of Maury Goldstone, 24 years with MGM's sales organization, as Eastern sales manager, succeeding Harry Thomas.

★★★ Monogram is set for a publicity break with the premiere of "China's Little Devils" at the Esquire and Tivoli theatres in San Francisco on May 10th, tied up with the international conference.

★★★ "Sunbonnet Sue" is a Scotty Dunlap production, Ralph Murphy directing, and Phil Regan and Gale Storm holding down the top spots.

★★★ Menifee Johnson, veteran of the agency field, and before that holding posts with the major casting offices, has been named as casting director for Monogram.

★★★ Sam Katzman plans a new series for Monogram release, "High School Kids" being the general title. They will be jitterbug musicals, with four contemplated for the year's list.

Here & There ☆ ☆ ☆

★★★ Ben Schulberg has resigned from his post as assistant to David O. Selznick.

★★★ King Brothers, Monogram producers, have purchased the William Irish mystery novel, "I Wouldn't Be in Your Shoes," with plans for a major releasing deal, and negotiations in progress for Pat O'Brien to star.

★★★ Now it's official—Col. Frank Capra and Sam Briskin having incorporated their new million dollar company under the name Liberty Films. Briskin will proceed with organizations plans pending Capra's return from the Army.

★★★ Jack Goldstein, Eastern publicity director for Vanguard, is in town for conferences with David O. Selznick and Don King.

★★★ Dore Schary, Selznick producer, and Allen Riskin, scripter, are in Washington, D.C. for conferences with Marine officials on "They Dream of Home," next Schary production.

★★★ Sam Coslow, preparing on Mary Pickford's first independent production, "One Touch of Venus," announces an innovation—the shooting of the entire ballet sequences in the stage production as a guide to routines when the screen version gets into production. Scenes are being photographed of the company currently playing in Chicago.

★★★ Reported that Henry Blanke, long a top Warner producer, may soon get together with the Burbank studio on a new deal, old contract having expired some weeks ago.

★★★ Burke and Van Heusen Music Co.—Johnny Burke and James Van Heusen—is expanding operations and taking on works of outside composers. Deal has already been closed for two numbers by Hoagy Carmichael and Paul Webster, with other writers in prospect. All Burke and Van Heusen publications will have important hit picture tie-ups.

The Box Office . . . . .

(*Continued from Page 5*)

Gracie Fields, Monty Woolley and Roddy McDowell are co-starred, which should mean mean a lot on the average marquee. Reginald Gardiner, Natalie Schafer and Edith Barrett are in the supporting cast. Lew Seiler directed for Producer Robert Bassler.

"The Bull Fighters," 83 per cent, Fox's second release, is a feature comedy, co-starring Laurel and Hardy. Naturally this will make an excellent filler when booked with a heavy melodrama. Due to the Latin background this picture will probably "clean up" south of the border. Ralph Sanford, Richard Lane and Carol Andrews are in the supporting cast. Bill Girard of the Bryan Foy unit produced and Mal St. Clair directed.

COLUMBIA—2 Releases

Columbia Studios have two new programmers, both quite a bit above average. "Eve Knew Her Apples," 84 per cent, is the strongest of the two, although not quite up to par for an Ann Miller picture. The critics all agree that this girl can sing, dance and act; and yet Harry Cohn continues to put her in programmers.

Co-starred with Miss Miller in this fast-moving comedy is William Wright with Robert Williams, Ray Walker, and Charles Brown featured. Will Jason directed for Producer Wally MacDonald.

"Power of the Whistler," 80 per cent, is Columbia's second release. This latest in the "Whistler" series of radio fame again stars Richard Dix. Janis Carter, Jeff Donnell and Tala Birell are featured. Lew Landers directed for Producer Leonard S. Picker.

UNIVERSAL—Also 2 Releases

Universal Studios have two new releases, neither of special importance, but both okay for fillers. "I'll Remember April," 83 per cent is a musical comedy with a murder-mystery also thrown in.

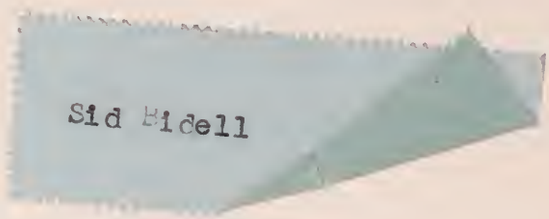
Gloria Jean, Universal's young songbird, is co-starred with Kirby Grant. The supporting cast includes Morgan Wallace, Samuel Hinds and Hobart Cavanaugh. Harold Young directed for Producer Gene Lewis.

"Song of the Sarong," 81 per cent, is a fairly entertaining melodrama of the South Seas. William Gargan and Nancy Kelly are co-starred with Fuzzy Knight, Eddie Quillan, George Cleveland and George Dolenz in the supporting cast. The same producer-director team—Gene Lewis and Harold Young—also are responsible for "Song of the Sarong."

THE BOX OFFICE DIGEST

1019 South Hauser • • Los Angeles 35, California

RETURN POSTAGE GUARANTEED



"The Scarlet Clue" . Snappy Charlie Chan

((MONOGRAM)

The Digest's Box Office Estimate:

75%

Producer: .....James S. Burkett
Director .....Phil Rosen
The Players: Sidney Toler, Mantan Moreland, Ben Carter, Benson Fong, Virginia Brissac, Robert Homans, Jack Norton, Janet Shaw, Helen Devereaux, Victoria Faust.
Photography .....William A. Sickner
Time .....65 minutes

Radar keeps butting in on our mystery plots more and more, and, of course, television gadgets for mystery prompters must be just around the corner.

Charlie Chan does right well by the radar gimmick in "The Scarlet Clue," and the picture rates among the better numbers of the series. Charlie Sidney Toler Chan has the gol durndest problem to solve this time. Some nasty meanie has control of radio elements sufficiently well to bring on an actual epidemic of murders in the ether studio. All sorts of things can be done, and are here done, when playing with the mechanical and scientific resources of a radio station. It almost begins to look as though the fantastic danger may get away from Charlie—but you know the old boy.

Mystery elements are tightly scripted, comedy is not forgotten, resting safely on the Chan assistants, Benson Fong and Manton Moreland. Direction keeps events fast-moving, suspenseful in the veteran hands of Phil Rosen.

Exhibitor's Booking Suggestion: Good number in the series. . . . Previewed April 18th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Neatly executed and nicely paced package."

VARIETY: "Fast-moving crime thriller."

All Features Released in 1945

Here Come the Waves	PAR	201
A Tree Grows in Brooklyn	FOX	191
A Song to Remember	COL	167
It's A Pleasure	RKO	162
Objective Burma	WAR	156
Bring on the Girls	PAR	156
The Three Caballeros	RKO	154
Practically Yours	PAR	153
Picture of Dorian Gray	MGM	153
God is My Co-Pilot	WAR	152
Thunderhead—Flicka	FOX	151
Between Two Women	MGM	151
Tonight and Every Night	COL	143
Hotel Berlin	WAR	142
Belle of the Yukon	RKO	138
Hangover Square	FOX	138
Keep Your Powder Dry	MGM	136
Murder, My Sweet	RKO	136
Flame of the Barbary Coast	REP	136
Roughly Speaking	WAR	136
Sudan	UNIV	134
Here Come the Co-eds	UNIV	133
This Man's Navy	MGM	132
Tomorrow the World	UA	128
Having Wonderful Crime	RKO	127
Horn Blows at Midnight	WAR	126
The Suspect	UNIV	125
Fighting Lady	FOX	123
The Body Snatcher	RKO	122
Frisco Sal	UNIV	120
The Unseen	PAR	117
Brewster's Millions	UA	114
Tarzan and the Amazons	RKO	111
Col. Blimp	UA	111
Earl Carroll Vanities	REP	111
See My Lawyer	UNIV	103
Mollie and Me	FOX	96
Betrayal from the East	RKO	91
Eadie Was a Lady	COL	87
She Gets Her Man	UNIV	87
Crime, Inc.	PRC	86
Forever Yours	MONO	84
Eve Knew Her Apples	COL	84
Vampire's Ghost	REP	84
Phantom Speaks	REP	84
Mummy's Curse	UNIV	84
Rough, Tough & Ready	COL	84
The Bullfighters	FOX	83
I'll Remember April	UNIV	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Show-Off	REP	83
Dangerous Passage	PAR	83
They Shall Have Faith	MONO	82
Big Bonanza	REP	82
Under Western Skies	UNIV	82
The Chicago Kid	REP	82
A Song for Miss Julie	REP	82
Song of the Sarong	UNIV	81
Identity Unknown	REP	81
House of Fear	UNIV	81
Tahiti Nights	COL	81
What a Blonde	RKO	81
Power of the Whistler	COL	80
Leave It To Blondie	COL	80
Fog Island	PRC	80
Nothing But Trouble	MGM	80
A Guy, A Gal, and A Pal	COL	80
Crime Doctor's Courage	COL	80
I Love a Mystery	COL	79
Strange Illusion	PRC	79
Two O'Clock Courage	RKO	78
Night Club Girl	UNIV	78
My Gal Loves Music	UNIV	78
Nevada	RKO	78
Rogue's Gallery	PRC	78
There Goes Kelly	MONO	78
Castle of Crime	PRC	78
The Kid Sister	PRC	76
Youth on Trial	COL	76
Docks of New York	MONO	77
Mr. Emmanuel	UA	69

Box Office
DIGEST

VOLUME 16, NO. 19 HOLLYWOOD, CALIF., MAY 19, 1945

★

CURRENT PREVIEWS

★

"PILLOW TO POST"

★

"THAT'S THE SPIRIT"

★

"THE SILVER FLEET"

★

"DIVORCE"

★

"FLAME OF THE WEST"

★

"YOUTH ON TRIAL"

★

"BELLS OF ROSARITA"

★

The Box Office Reports:

●

"Diamond Horseshoe" Money Hit

●

20th-Fox Clicks With Perlberg Production

See Page Five

Published by Robert E. Welsh, 1019 So. Hauser Blvd., Los Angeles 35, California
Phone YOrk 1422; WE 5310 Subscription Rate, $10.00 Per Year

One out of twenty thousand!

This is Yvonne DeCarlo, the girl whom Walter Wanger selected from among 20,000 American beauties to play Salome in his Technicolor production, "Salome, Where She Danced."

She looks like a million, and that's just the half of it; the other half is talent. In addition to being beautiful, she is a fine actress and has a great gift for dancing and singing.

Universal believes her to be box-office dynamite.



with

YVONNE De CARLO · ROD CAMERON · DAVID BRUCE · WALTER SLEZAK · ALBERT DEKKER

Marjorie Rambeau · J. Edward Bromberg · Screenplay by Laurence Stallings · From the original story by Michael J. Phillips

Directed by CHARLES LAMONT · Associate Producer, ALEXANDER GOLITZEN · Produced by WALTER WANGER

A UNIVERSAL PICTURE

UNIVERSAL PICTURES

The Box Office
DIGEST
The Industry's
Distinctive Weekly

TROUBLE AHEAD

An Editorial by ROBERT E. WELSH

Published reports that Darryl Zanuck's trip to San Francisco, and his several conferences with important figures attending that international gathering concerned the subject of post-war freedom of expression for the screen, might well be true. We hope so.

It is the sort of task that Zanuck would tackle. And it is a job on which the industry had better get busy pretty quickly.

For the signs are on the horizon. It is becoming increasingly clear that for the motion picture industry "post-war" is going to mean bigger and buzzier headaches.

The problem of the international exchange of funds was the most obvious one to be expected. War-stripped countries may want our pictures, they will want them, for important domestic morale reasons. But they are going to build all varieties of fences to hold within their own countries the money those pictures will earn.

That was to be expected, and that is the problem of the industry's leaders who will become international commuters, from New York, to Washington, to London, and to points beyond.

But, important as the dollar is, the matter that Darryl Zanuck is concerned about is even more vital to screen progress.

* * *

The war has made governments, both the living and those just struggling back to life, supremely conscious of the screen's place in the affairs of the human race.

And it is becoming increasingly evident that this awareness has taken the form of plans for control of the screen's THOUGHTS.

Not only abroad. There are many hints that our own State Department and other Washington bureaus are formulating ideas about just what the screen should think and say.

It is clear that many of these officials, and their power is great, have their own nebulous ideas about the part of the screen in portraying "the American way of life" to the four corners of the earth.

Some of them are ready to write the scripts, all of them are prepared to tell the industry what not to do. None of them has the slightest conception of the inherent values in American pictures as the industry itself developed them.

Granted that the motto and aim of the stupendously successful American motion picture industry has been ENTERTAINMENT. But in the search of that entertainment it has roamed a wide and free range—from such as "Grapes of Wrath" to the frivolity of a "Diamond Horseshoe" might be one way of stating it—and the evidence of the correctness of its attitude is in the success achieved.

Success for itself as an industry, success in carrying the bright picture of the American way of life—crudely, its manufactured products from Ford cars to shoes and to cosmetics—to every section of the globe.

Are we to be asked to hog-tie this proven ability and to start a new life where every thought of story, every line of dialogue, every conception of characterization, will be guided by the whims and whiskery of petty dictators, international and at home?

* * *

That must be the coming danger that Darryl Zanuck has sensed.

Look at the past—the prewar past. We had reached the point where the only villains a script writer could create had to be American villains. A German, French, English, yes, even a Japanese villain "would disturb international good will." For a time the hapless Chinese could be cast for the menace, and before Soviet recognition it was even safe to hint at a character's past on the steppes. But the American was the real goat.

The same sort of minds responsible for those idiocies of taboo are now sharpening the pencils for new lines of attack.

Engaged in a war for freedoms, we are to be told how much and how little of picturization of those freedoms may be entrusted to the lowly people of the world.

Don't shrug off the dangers.

DISTRIBUTORS' BATTING AVERAGE FOR '45

1	PARAMOUNT	8	Releases	138
2.	WARNER BROS.	6	Releases	138
3.	20th CENTURY-FOX	9	Releases	130
4.	MGM	10	Releases	130
5.	UNITED ARTISTS	7	Releases	118
6.	RKO-RADIO	13	Releases	116
7.	UNIVERSAL	16	Releases	101
8.	COLUMBIA	13	Releases	97
9.	REPUBLIC	10	Releases	90
10.	MONOGRAM	5	Releases	80
11.	PRC	6	Releases	80

The Box Office

DIGEST "HONOR BOX"

This Week 20th Century-Fox Wins With
"DIAMOND HORSESHOE"
171%



DARRYL F. ZANUCK



WILLIAM PERLBERG



GEORGE SEATON



BETTY GRABLE

THE PICTURE

Producer
William Perlberg
Direction and Screenplay
George Seaton
Photography
Ernest Palmer
Lyrics and music
Mack Gordon
Harry Warren
Musical direction
Alfred Newman
Charles Henderson
Art direction
Lyle Wheeler
Joseph C. Wright
Special effects
Fred Serson

THE PLAYERS

Betty Grable
Dick Haymes
Phil Silvers
William Gaxton
Beatrice Kay
Carmen Cavallaro
Willie Solar
Margaret Dumont
Roy Benson
George Melford
Hal K. Dawson
Kenny Williams
Reed Hadley
Eddie Acuff
Edward Gargan
Ruth Rickaby



DICK HAYMES



PHIL SILVERS



MACK GORDON
HARRY WARREN



WILLIAM GAXTON

The Box Office: Grable and Haymes Tops With "Diamond Horseshoe"

By NORMAN WEBB

Of 20 New Releases in the Past Two Weeks, 14 Ran Over 100%, 6 Came Through Okay, and Only 1 Fell Below Par

20 NEW RELEASES NOT IN LAST ISSUE

		%	We Est.
Diamond Horseshoe	FOX	171	175
Without Love	MGM	167	170
The Clock	MGM	165	170
Blood on the Sun	UA	163	165
Affairs of Susan	PAR	163	165
Valley of Decision	MGM	162	165
Salty O'Rourke	PAR	160	155
The Enchanted Cottage	RKO	153	140
Salome, Where She Danced	UNIV	146	145
It's in the Bag	UA	144	145
A Royal Scandal	FOX	143	150
The Corn is Green	WAR	143	145
Counter-attack	COL	142	145
Patrick, the Great	UNIV	124	125
Delightfully Dangerous	UA	92	95
Zombies on Broadway	RKO	83	85
Gentle Annie	MGM	88	85
G-I Honeymoon	MONO	82	85
High Powered	PAR	81	80
Fashion Model	MONO	78	75

20th-FOX—2 Releases

Darryl F. Zanuck's 20th Century-Fox Studios have been driving through on a strong production schedule in recent months, to maintain their high-batting average, and this week have two new releases—one the Honor Box winner, the second also a strong box office contender.

"Diamond Horseshoe," 171 per cent, is the nation's leader, and marks the return to the screen of Betty Grable after an eighteen month's absence, in one of those outstanding Technicolor musicals, that warm the heart of any exhibitor. Opposite Miss Grable, in Billy Rose's "Diamond Horseshoe' 'is that popular new crooner, Dick Haymes, with a strong featured cast headed by Phil Silvers, Billy Gaxton, Beatrice Kay and Eddie Acuff. Exhibitors well know what to expect at a Betty Grable Technicolor musical-comedy and accordingly should arrange for extra playing time on this one.

William Perlberg, who has been responsible for many of 20th-Century Fox's outstanding hits, produced "Diamond Horseshoe" and George Seaton directed this, as his first effort. Seaton also wrote the screen play.

20th Century-Fox second release, "A Royal Scandal," 143 per cent, has opened up very well considering the marquee names. This is the type of picture that is a bit spotty at the box office. In all situations it is doing quite well, while in certain spots it is proving to be a box office "clean-up." Of course it probably will be of little value in so-called "tank towns."

Tallulah Bankhead, Charles Coburn and Anne Baxter are co-starred with William Eythe, Vincent Price, Mischa Auer and Sig Ruman heading the featured cast. Otto Preminger directed for Producer Ernst Lubitsch, formerly one of Hollywood's top directors himself.

MGM—4 Releases

Leo, the Lion, should be very proud of himself this week! Of four new releases, three of them are definitely big box office pictures that are bound to make a lot of money, both for Loew's Inc. and the exhibitors.

"Without Love," 167 per cent, has opened in several key cities and is certainly hitting the bell for a nice figure, as previous Tracy-Hepburn pictures have also done. This comedy-romance is very timely and will appeal to the masses even where La Hepburn is not so popular. The featured cast is headed by Lucille Ball, Keenan Wynn, Pat Morrison and Felix Bressart. Larry Weingarten, who has alternated as an MGM executive and producer, takes production credit on this picture, the first time for him to do so in several years. Harold Bucquet, who jumped into the top director ranks with "Dragon Seed," megaphoned this one.

MGM's second release is the new Judy Garland picture, "The Clock" which has opened up at the high average of 165 per cent, in face of very tough competition in all important key cities. In regards to "The Clock" it is of particular interest to us at this time, to note one thing—sometimes critics have praised pictures "to the heavens" and they have flopped—and other times they have "panned" films that have gone out and made box office history. After the preview of this picture most of the critics were of the opinion that it was a swell piece of entertainment and being so very timely, would prove to be a big box office hit.

However, *The Hollywood Reporter,* which generally has excellent reviewers stated that "The Clock" as a whole, was slow-moving and rather dull, thus indicating a flop. The first box office figures prove very much to the contrary and the hold-over weeks are very strong. It so happens that Arthur Freed, the producer, Vince Minnelli the director, and Judy Garland the star, together recently scored a terrific success with "Meet Me in St. Louis," which MGM figures is going to run close to the $4,000,000 mark.

Playing opposite Judy Garland is Robert Walker (Pvt. Hargrove) with Jimmie Gleason, Keenan Wynn and Lucille Gleason featured.

MGM's third big hit, "The Valley of Decision" has opened up at 162 per cent average, with strong indications of building, as most Greer Garson pictures do. Furthermore, Gregory Peck (instead of Walter Pidgeon) is her new leading man and ever since the release of "The Keys of the Kingdom" his fan mail indicates that he is heading for a top position in the masculine star ranks.

Donald Crisp, Lionel Barrymore, Preston Foster, Marsha Hunt, Gladys Cooper, Reginald Owen and Dan Duryea, a big group of the screen's best, head the featured cast. Tay Garnett, who directed Miss Garson in the very successful "Mrs. Parkington" also directed this one and Edwin Knopf produced.

"Gentle Annie," 83 per cent, MGM's fourth and last release is a fairly entertaining Western-melodrama of the early 1900's. James Craig, who deserves a much better break, is co-starred with Donna Reed, with Marjorie Main and Barton MacLane featured. Not particularly good for first runs, but okay for the nabes and districts where Westerns are popular. Andrew Marton directed for Producer Robert Sisk.

UNITED ARTISTS—3 Releases

United Artists Exchanges have three new pictures available for their big exhibitor clientele. Two of these are the pictures that exhibitors want immediate play-dates on, while the third is just another picture.

"Blood on the Sun," 163 per cent, is one of those pictures that can hardly miss. With Bill Cagney as producer, Frank Lloyd as director, and Jimmie Cagney as star you have a perfect box office combination—and furthermore, now that Germany is finished all eyes are focused on Japan.

In this tale of the famous "Tanaka Plan" of the days previous to Pearl Harbor, all Americans and for that matter our Allies are

(*Continued on Page* 6)

PICTURES "GOING UP"

		Was	Now
Practically Yours	PAR	153	161
God is My Co-Pilot	WAR	152	157
Brewster's Millions	UA	114	116
Tarzan and the Amazons	RKO	111	113
Betrayal from the East	RKO	91	94
House of Fear	UNIV	81	84
Mr. Emmanuel	UA	69	73

PICTURES "GOING DOWN"

		Was	Now
A Song to Remember	COL	167	162
Bring On the Girls	PAR	156	151
The Picture of Dorian Gray	MGM	153	147
Between Two Women	MGM	151	146
Hotel Berlin	WAR	142	137
Hangover Square	FOX	138	134
This Man's Navy	MGM	132	130
Having Wonderful Crime	RKO	127	120
The Unseen	PAR	117	112
Horn Blows at Midnight	WAR	126	106
Earl Carroll Vanities	REP	111	103
See My Lawyer	UNIV	103	100
Molly & Me	FOX	96	94

The Box Office

(*Continued from Page* 5)

bound to be interested. Sylvia Sidney has the feminine lead with Porter Hall, John Emery, Robert Armstrong, Wally Ford and Rosemary DeCamp featured. Smart exhibitors will double their playing time on this one and exploit it to the limit. Two down and one to go!

United Artists' second release, "It's In the Bag," is certainly in the bag at the box office, as the first box office figures indicate a 144 per cent average. This is the first picture to come from the new Jack Skirball-UA unit and it looks as if they are going to do all right. Furthermore, we hear that their second production "Guest Wife" now in the cutting room will even top this one.

"It's In the Bag" is a fast-moving comedy starring Fred Allen of radio fame who has his pal Jack Benny in a guest appearance spot, as are also Don Ameche, Victor Moore and Rudy Vallee. However the actual featured cast is headed by Bill Bendix, Binnie Barnes, Bob Benchley, Jerry Colonna, John Carradine and William Terry. Dick Wallace, as usual, turns in an excellent directorial job.

"Delightfully Dangerous," 92 per cent, is the third release from United Artists. This is a little better than average for the recent Charles Rogers pictures, but it is one of those productions that needs plenty of selling, one thing in which this unit is definitely lacking.

With Jane Powell, Ralph Bellamy and Constance Moore co-starred in this entertaining comedy, the picture could do much better if properly publicized and exploited. Arthur Treacher, Louise Beavers and Andre Charlot head the featured cast. Art Lubin directed for Producer Charles Rogers.

PARAMOUNT—3 Releases

Paramount Studios have three new entries —two strong box office attractions and one good programmer. "The Affairs of Susan," 163 per cent, is the first Hal Wallis Production for Paramount release and is certainly hitting a fast pace. Paramount definitely did their organization a fine turn when they signed Academy Award winner Hal Wallis to make three pictures a year for their release. For the past ten years, as everyone knows, Mr. Wallis was in charge of production for Warner Bros. where he had a long list of box office successes.

"The Affairs of Susan" is a fast-moving, spicy comedy co-starring Joan Fontaine and George Brent with a featured cast headed by Dennis O'Keefe, Walter Abel, Don De Fore and Rita Johnson. Bill Seiter turned in an excellent directorial job, his third big hit this year, the two previous ones being "It's a Pleasure" and "Belle of the Yukon."

Paramount's second release is the new Alan Ladd box office hit, "Salty O'Rourke" which has a large number of openings and is averaging 160 per cent, meaning hold-overs in every situation. Opposite the popular Ladd in this fine melodrama of the turf is Gail Russell, with Bill Demarest, Stan Clements, Bruce Cabot and Spring Byington in supporting roles.

Raoul Walsh (on loan-out from Warner Bros.) directed "Salty O'Rourke," his second big hit in the last two months, as his Warner Bros. production "Objective Burma" is also running a very high figure. E. D. Leshin was Associate Producer to B. G. DeSylva, who was then in charge of Paramount production.

Paramount's third and last release "High-Powered" is the latest in the program series from the Pine-Thomas unit. Robert Lowery and Phyllis Brooks are co-starred in this war production plant thriller with Mary Treen, Joe Sawyer and Roger Pryor featured. William Berke directed for Producers Bill Pine and Bill Thomas.

RKO—2 Releases

RKO-Radio Pictures have one big box office hit and one so-so programmer. "The Enchanted Cottage" on an important number of key city openings is averaging 153 per cent, proving to be one of the strongest pictures to come off the RKO lot this year. Robert Young and Dorothy McGuire, who recently scored heavily in "A Tree Grows in Brooklyn" are co-starred in this modern version of the returned injured aviator who finds romance in spite of his being terribly disfigured, with Herbert Marshall as the match-maker. Accordingly the story is very timely and veteran exhibitors will remember this story was also produced after World War I, with Dick Barthelmess and May McEvoy co-starred.

Mildred Natwick, Spring Byington and Hillary Brooke are in the featured cast. Harriet Parsons, Louella's little daughter and formerly a Republic producer, made this as her first picture for RKO under the guidance of Executive Producer Jack Gross. John Cromwell, who rates so high for his direction of "Since You Went Away" also handled the megaphone on this film. Incidentally, Mr. Cromwell was just signed to a seven year contract by Producer Darryl F. Zanuck, to make his forthcoming pictures for 20th Century-Fox.

RKO's second release, "Zombies on Broadway," 83 per cent, the latest in the Wally Brown-Alan Carney comedy series, is a burlesque on the horror type of melodrama. Bela Lugosi, Anne Jeffreys and Frank Jenks are featured. Gordon Douglas directed for Producer Ben Stoloff under Sig Rogell's supervision.

UNIVERSAL—Also 2 Releases

Universal Studios have two new releases—one a big box office special, while the second is also turning in very good figures.

Walter Wanger's new Technicolor romantic production "Salome, Where She Danced" is very strong at a 146 per cent average—especially considering the fact that this picture introduces a new star, Yvonne De Carlo. Now that Maria Montez has gone on strike and is currently under suspension it rather looks as if Miss De Carlo will step into her roles, and she certainly got off to an excellent start with "Salome." In spite of the fact that the title is a little misleading the picture is "standing them up" all over the country, according to wires just received by Mr. Wanger's office.

Rod Cameron plays opposite Miss De Carlo with a fine cast of featured players headed by David Bruce, Walter Slezak, Albert Dekker, Marjorie Rambeau, John Litel and others—really a great bunch of troupers. Charles Lamont capably directed for Producer Walter Wanger.

"Patrick, the Great," 124 per cent, will be Universal's last Donald O'Connor-Peggy Ryan co-starring comedy for the duration, with the former in the service. Like the rest of the series this one is doing very nicely on its first runs and they always pick up when they hit the nabes. In supporting roles are Frances Dee, Donald Cook, Eve Arden and Irving Bacon. Frank Ryan turned in a very fine directorial assignment for Producer Howard Benedict.

WARNER BROS.—1 Release

Warner Bros.-1st National's only new release is the Bette Davis starrer, "The Corn is Green." This is more or less of a class picture and it is hard to tell yet just where it will end up; but at present it is averaging 143 per cent. It is a good critic's picture but like some Academy Award winners it may not be too strong at the box office.

Bette Davis hit an all-time high with her last release, "Mr. Skeffington," 182 per cent. But "The Corn is Green" is a dry, somber melodrama that may not be too pleasing for Bette's average fans, of which there are so many. If Hal Wallis were still in charge of production at Warners this is not the type of story he would select for Miss Davis. The role was really meant for an older woman, such as Ethel Barrymore who appeared in the stage version.

There really is no leading man, but the featured cast includes Nigel Bruce and introduces two promising newcomers from the stage— John Dall and Joan Lorring. Irving Rapper directed for Producer Jack Chertok, who recently resigned from Warner Bros. and signed with the Hunt Stromberg production unit.

COLUMBIA—Also 1 Release

Harry Cohn's Columbia Studios have their best box office hit since "A Song to Remember" with "Counter-attack," 142 per cent, a strong melodrama of the present war laid on the Russian front.

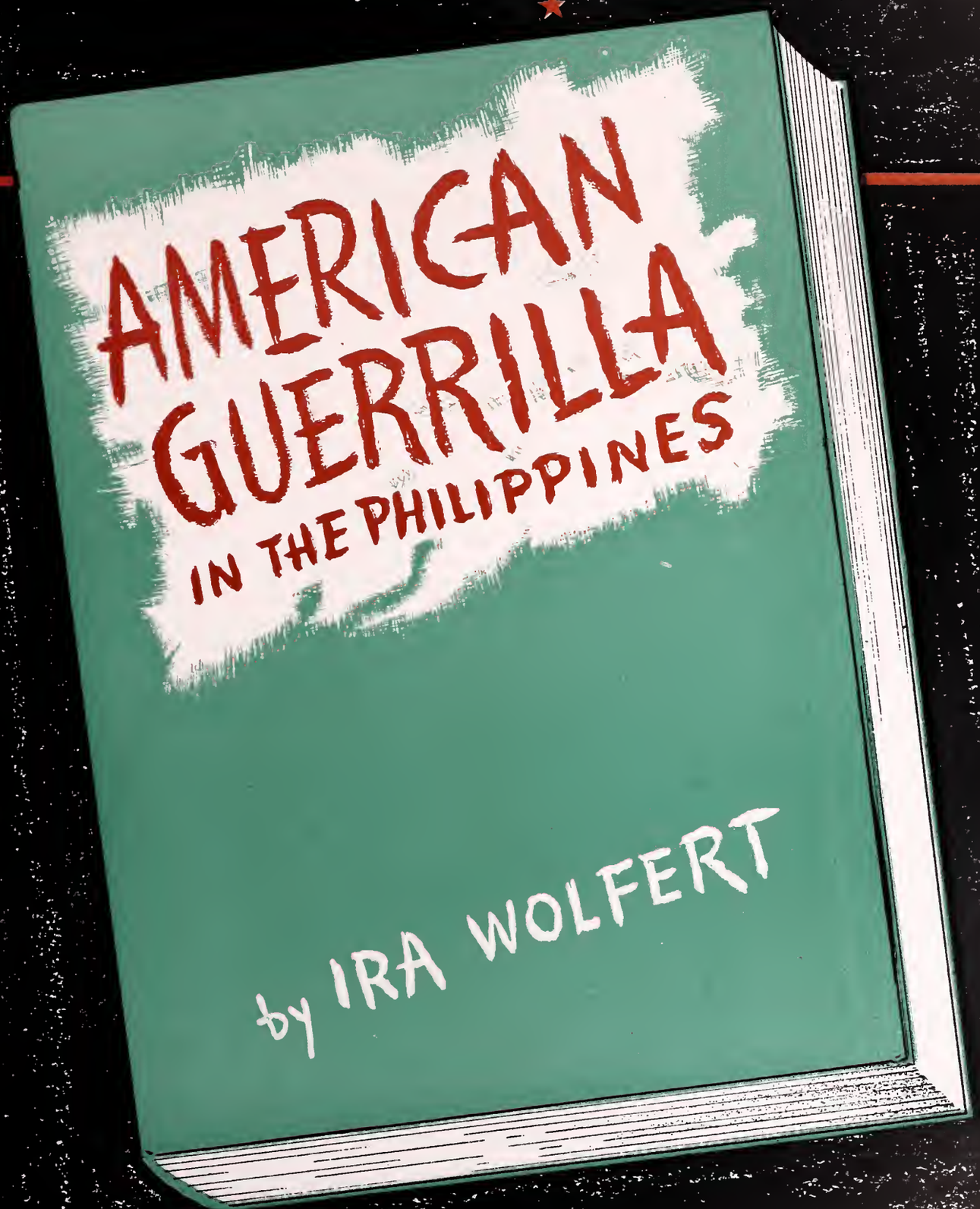
Producer-Director Zoltan Korda, who gave exhibitors a big hit a little over a year ago with Humphrey Bogart in "Sahara," is responsible for the success of "Counter-attack." This story also deals with operations of the tank corps in a different locale. Paul Muni is starred with Marguerite Chapman portraying the feminine lead. Larry Parks, Roman Bohnen, Erik Rolf and George Macready appear in supporting roles.

MONOGRAM—2 Releases

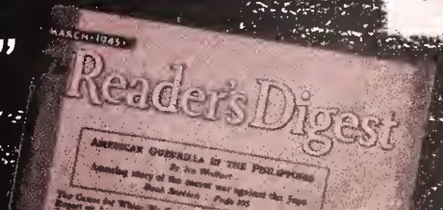
Monogram Exchanges have two new programmers, both of which will make excellent fillers, or possibly get by in the nabes and

(*Continued on Page* 20)

20th Century-Fox acquires ANOTHER BEST SELLER - *The* BOOK of the MONTH CLUB SELECTION *for* MAY



MILLIONS ARE READING THE BOOK *and* MILLIONS MORE READ IT IN THE "*READERS DIGEST*"



"That's the Spirit" . . . . . Rollicking Fun

(UNIVERSAL)

The Digest's Box Office Estimate:

125%

Written and produced by Michael Fessier and Ernest Pagano.

Director ..... **Charles Lamont**

The Players: Peggy Ryan, Jack Oakie, June Vincent, Gene Lockhart, Johnny Coy, Andy Devine, Arthur Treacher, Irene Ryan, Buster Keaton, Victoria Horne, Edith Barrett.

Photography ..... **Charles Van Enger**

Time ..... **91 minutes**

Pictures that treat of the hereafter, particularly those that approach the touchy subject with a comedy slant, always walk a teetering tightrope. It is greatly to the credit of Michael Fessier and Ernest Pagano, aside from the solid entertainment values of "That's the Spirit," that they walk the tape adroitly and in the best of taste.

Those are the Fessier-Pagano credits for production, authorship, and scripting; properly proportionate honors go to Director Charles Lamont who skates his thin ice with the greatest of ease, and a cast that responds fully to the demands of the occasion.

"That's the Spirit" gives Jack Oakie opportunity to shade his work, as contrasted with most recent all-out corn characterizations. He is still the Jack Oakie we know, but he is given moments for the tremulo, for the sincere touches of a father-daughter relationship. Oakie's role is the key of the picture's plot, but the entertainment values are rounded out with the addition to Oakie talents of capable performances showing personality and talent from Peggy Ryan and Johnny Coy, sustenance from such reliables as Andy Devine, Gene Lockhart, and Arthur Treacher, and able trouping support from June Vincent, Irene Ryan, and Edith Barrett.

Our tale is a simple one to tell. Oakie is a vaudevillian of the early 1900's who has married a banker's daughter — Gene Lockhart, of course is the banker — and only escapes from the father-in-law's domination when death takes him on the night that his wife, June Vincent, brings daughter Peggy Ryan into the world. Mother and daughter grow up under the Lockhart whip, till comes that day, when Oakie gets a seven-day pass from the Keeper of the Gate to return to the earthly sphere and straighten things out. You see—Peggy has inherited her father's show talent, but grandpa has her licked.

That is the premise, and from that premise develops every element of entertainment you could desire—the range going from heart-tug interest to song and dance, and missing few spots in between. The in-between spots are heightened by the skillful use of the "fact" that Oakie is invisible to all but his daughter, Peggy, and with specialist John Fulton's aid has little difficulty walking through doors and anything else in the way.

The picture is a big-league addition to the credit list of the Fessier-Pagano team, they tackled a tempting toughie and came through with flying colors. It is a smoothly workmanlike job by Charles Lamont.

Exhibitor's Booking Suggestion: Grand fun for any type of audience. . . . Previewed May 15th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Entertainment from start to finish."

VARIETY: "Lackadaisical comedy drama which should intrigue the popular palate."

Current Previews

		%
PILLOW TO POST	WAR	135
THAT'S THE SPIRIT	UNIV	125
THE SILVER FLEET	PRC	110
DIVORCE	MONO	90
FLAME OF THE WEST	MONO	80
YOUTH ON TRIAL	COL	80
BELLS OF ROSARITA	REP	80

"Divorce" . . . . . Made For Exploitation

(MONOGRAM)

The Digest's Box Office Estimate:

90%

Executive Producer ..... **Trem Carr**

Produced by ..... **Jeffrey Bernerd and Kay Francis**

Director ..... **William Nigh**

The Players: Kay Francis, Bruce Cabot, Helen Mack, Craig Reynolds, Jean Fenwick, Larry Olsen, Johnny Calkins, Ruth Lee, Jerome Cowan, Reid Kilpatrick, Leonard Mudie, Mary Gordon, Virginia Wave, Napoleon Simpson.

Photography ..... **Harry Neumann**

Time ..... **70 minutes**

Many, many years ago—but many old-time exhibitor readers will remember—Al Lichtman, now MGM's general poo-bah, and Ben Schulberg, then just leaving Paramount, joined with Jack Bachman, present Hollywood agent, in a company called "Preferred Pictures."

The infant organization got off to a flying start with a picture that is still worth listing in picture history. It was a generous slice of corn called "Rich Men's Wives," with Claire Windsor in the top role.

The picture mopped up. There seemed to be an inexhaustible audience of women who revelled in damp tear-ducts over the problems of estranged parents and a neglected child.

History may repeat itself in the case of "Divorce." The title is blunt and solid showmanship. The production, with the executive guidance of Trem Carr and the direct production handling of Jeffrey Bernerd and Kay Francis, is good picture making, with no more faults than its ghostly ancestor, and with the same corny virtues.

Helen Mack is the wife in this version of the eternal yarn, Bruce Cabot is the wavering husband, Kay Francis gives us the "other woman." There are two children to be concerned about—probably on the old Hal Roach comedy principle that if one mouse is funny, let's use two mice and make it twice as good. The youngsters are Larry Olsen and Johnny Calkins.

The story is told interestingly, justifies its 70 minutes, with earned credits to Director Bill Nigh and the cast. Miss Francis will not suffer by her return to the screen, and a neglected trouper with a lot on the ball, Helen Mack, really goes to town on the mother's characterization.

The picture is primarily an exploitation bet, and, without being big, will justify the exploitation it gets and please the segment of customers responding.

Exhibitor's Booking Suggestion: Tie on to that title and there are extra dollars. . . . Previewed May 17th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Exploitation value which enterprising showmen can virtually milk dry in all situations."

VARIETY: "Smooth production job."

"Pillow to Post" . . . . . Strong in Laughs

(WARNERS)

The Digest's Box Office Estimate:

135%

Producer .....Alex Gottlieb

Director .....Vincent Sherman

The Players: Ida Lupino, Sydney Greenstreet, William Prince, Stuart Erwin, Johnny Mitchell, Ruth Donnelly, Barbara Brown, Frank Orth, Regina Wallace, Willie Best, Paul Harvey, Carol Hughes, Bobby Blake, Ann O'Neil, Marie Blake, Victoria Horn, Lelah Tyler, Sue Moore, Don McGuire, Joyce Compton, Louis Armstrong and his orchestra.

Photography .....Wesley Anderson

Time .....94 minutes

The fun about housing shortages is beginning to wear a bit thin, so it is to the credit of Producer Alex Gottleib and Director Vincent Sherman that they successfully call into play their tricks of the trade to make this a thoroughly easy-to-take piece of entertainment. Though 94 minutes does seem a trifle stretching in the case of a production with no higher ambitions.

Ida Lupino, stepping out of established screen character, sparks the proceedings and turns in the sort of clever comi-farce performance that one would expect of so fine a trouper. Producer Gottlieb protected his ace card with a fine supporting cast, headed by Sidney Greenstreet.

This current "shortage" yarn is built around the idea that Ida Lupino is a traveling sales person, that a situation arises in which she cannot get a hotel or auto camp room unless she can show she is married, that a young Army officer is hogtied for the role of pretended husband.

Basic farce. Married in name only, etc. Complications must arrive. In this case they take the form of the "husband's" commanding officer, living at the same auto camp. He snoops benevolently, and everything he does makes for trouble, and a healthy portion of fun. You need not our assurance that in the end this "marriage of convenience" becomes troo-oo love and the real thing.

Gottleib and Sherman do an entertaining job with a script that would have helped by being tightened. There is lots of fun, but the weight of the matter was not sufficient to balance the weight of the script pages.

Exhibitor's Booking Suggestion: Safe laugh bet even if overlength. . . . Previewed May 14th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Moderately amusing comedy . . . events do not justify the running time of 94 minutes."

REPORTER: "Bats an easy homer in the field of hilarious farce comedy."

"The Silver Fleet" . . . . . Interesting Import

(PRC)

The Digest's Box Office Estimate:

110%

Producers: Michael Powell, Emeric Pressburger.

Associate producer .....Ralph Richardson

Directed and written by Vernon Campbell Sewell, Gordon Wellesley.

The Players: Ralph Richardson, Googie Withers, Esmond Knight, Beresford Eagan, Frederick Burtwell, Kathleen Byron, Willem Akkerman, Dorothy Gordon, Charles Victor, John Longdon, Joss Abler, Margaret Emden, George Schelderun, Neville Mapp, Ivor Barnard, John Carol, Lieut. Schouwenaar, R.N.N., Lieut. Van Dapperen, R.N.N., John Arnold, Philip Leaver, Laurence O'Madden, Anthony Eustrel, Charles Minor, Valentine Dyall and Personnel of the Royal Netherlands Navy.

Time .....78 minutes

This British made production, offered by PRC, has many audience values that will justify it in booking spots where the lack of familiar American marquee names will be compensated for by the top offering of the bill.

First of all, the picture has that element of authenticity which we have come to take for granted in British war subjects, then it touches a new field for such themes with the presentation of Holland's particular part in the now victorious struggle for liberation. To top all—production and direction are thoroughly workmanlike, the cast, headed by Ralph Richardson, is a superb presentation of British thespian and casting skill.

Our tale is that of a Dutch shipbuilder who is forced to pretend collaboration with the Nazis while working underground for his nation's cause. That simple statement of plot basis does not give the entire picture of the human elements that enter into the drama of this patriot—his deception of his own wife and all that involves, and so on. There is both human drama, consistent suspense, and build-up to a real climax in the unfolding.

Exhibitor's Booking Suggestion: Well worth considering in booking plans. . . . Previewed May 3rd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "British importation that packs a punch."

VARIETY: "Dramatically strong . . . carries elements of popular appeal."

"Bells of Rosarita" . . . . . Roy Rogers Super

(REPUBLIC)

The Digest's Box Office Estimate:

80%

Associate producer .....Eddie White

Director .....Frank McDonald

The Players: Roy Rogers, Trigger, George "Gabby" Hayes, Dale Evans, Adele Mara, Grant Withers, Addison Richards, Roy Barcroft, Janet Martin, the Robert Mitchell Boy Choir, Bob Nolan and Sons of the Pioneers, Wild Bill Elliott, Allan Lane, Donald Barry, Robert Livingston, Sunset Carson.

Photography .....Ernest Miller

Time .....68 minutes

Republic gives followers of Westerns a heavy-laden dish in "Bells of Rosarita," not only presenting their top cow-poke, Roy Rogers, in an above budget offering from a production standpoint, but surrounding him with close to a half dozen names that will be familiar to the oatie fans.

There is George "Gabby" Hayes, of course, and then on to quite a list—Wild Bill Elliott, Allan Lane, Donald Barry, Robert Livingston and Sunset Carson. In the midst of this he-man group is the constantly improving Dale Evans, and for trimmings there are such items as the Robert Mitchell Boy Choir, and the Sons of the Pioneers.

Very satisfactorily, the story is strictly formula in the best sense of the word as applied to Westerns. There is an initial touch of novelty in the fact that Roy is playing himself, Roy Rogers, the picture star, and from there on it is the usual tale of the fight to save the gal's ranch, with sufficiently menacing Grant Withers hovering around.

Frank McDonald has kept his subject moving, spots the many musical moments to advantage, does not neglect his comedy, and rounds everything up as a very welcome offering for the vast Roy Rogers audience.

Exhibitor's Booking Suggestion: Nice balance of music and Western action makes it safe offering aside from Rogers fans. . . . Previewed May 11th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Follows the set formula for Roy Rogers starrers . . . certain to draw heavily."

VARIETY: "A cinch for the Western market."

Never Time to Stop Selling War Bonds !

F.l.a.s.h.e.s. KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★ Announcement is made that Darryl F. Zanuck will personally supervise "The Razor's Edge," for which George Cukor has been signed as director. Picture is from a W. Somerset Maugham story.

★★★ Robert Bassler, producer, his had his option lifted for another year. His recent releases include "Thunderhead," "Molly and Me," and "Hangover Square." Currently on his slate are, "The Homestretch," "Party Line," "Smoky," "Precinct No. 33,' and "The High Window."

★★★ No surprise is the news that the option has been picked up on Dick Haymes, currently scoring in "Diamond Horseshoe" and now at work in "Kitten On the Keys."

★★★ John Harvey, leading man, secured release from his contract to go back to New York where stage offers await.

★★★ Reports say that 20th may release the Lewis Milestone independently made "A Walk In the Sun," produced on a million dollar budget with a 20th player, Dana Andrews, in the lead.

★★★ Much buzzing around the studio about those San Francisco huddles Darryl F. Zanuck held with top diplomats, including Anthony Eden. There is big news on the horizon, but not here yet, Zanuck confining his report to the fact that he discussed the general principle of post-war freedom of the screen, comparative to that enjoyed by the press.

★★★ "Cluny Brown" has been set as John Cromwell's first directorial chore at 20th-Fox under his new long term deal. It is an Ernst Lubitsch production.

★★★ A Pulitzer Prize Award has been given "A Bell for Adano," John Hersey novel, already completed in picture form by 20th-Fox.

★★★ Jeanne Crain will have the feminine lead in "Centennial Summer."

★★★ Sy Bartlett, former screen writer, recently serving Uncle Sam and now a Lieutenant-Colonel, has been signed to a post-war pact by 20th which includes the tags writer-producer-director. Takes effect 30 days after Bartlett's release from the Army.

★★★ Gene Lockhart was last week added to the cast of "Now It Can Be Told."

Republic ☆ ☆ ☆

★★★ Leo Carrillo will have a top spot in the first Al Santell production, "Mexicana," which has Tito Guizar and Connie Moore for the leads. Picture went before cameras last week.

★★★ Les Kaufman's publicity department is burning the midnight oil on work to collaborate with New York on the giant anniversary celebration of Republic. Jimmy Grainger has announced the greatest concentration of playdates in the company's history, Charles Reed Jones' advertising department is spreading on the ballyhoo.

★★★ Harry Grey, producer, accompanied by Ed Loeb, writer, is in the East for work on "Calendar Girl."

★★★ H. J. Yates has been in and has left —important production conferences, and then back to the commuter circuit.

★★★ Paul Villard, recently in the service, has checked in as a story analyst.

★★★ Rollie Asher, veteran assistant director at MGM, has joined Republic.

★★★ Construction department has been busy, particularly on an expensive exterior theatre set, and also for Mexican opera house reproductions for "Mexicana." Company is expanding shooting facilities just as fast as war regulations will allow.

Universal ☆ ☆ ☆

★★★ William Dieterle is reporting to Universal on loan-out from David O. Selznick, to direct "As It Was Before," which will star Merle Oberon, with Charles Korvin in the male lead. Start is slated for June.

★★★ Three subjects are on the current preparation list for Walter Wanger. They are, "Scarlet Street," the Fritz Lang-Joan Bennett special, "Canyon Passage," and "The Ballad and the Source," latter a working title.

★★★ Charles Lamont is on studio shooting for "Frontier Gal," starring Rod Cameron and Yvonne de Carlo. The Fessier-Pagano production has been on location for some time.

★★★ Gene Lewis, associate producer, has checked off the lot. The Lewis roster includes "I'll Remember April," "Song of the Sarong," and "Blonde Ransom."

★★★ Front office is currently reported looking for a player to build as a new Western star for the four picture series which Wally Fox will produce and direct.

★★★ Charles K. Feldman has made it a definite move to Universal, to house his expanding Charles K. Feldman Productions. Feldman hit the target with "Follow the Boys," George Raft-Vera Zorina starrer, but will not state what he has up his sleeve for his next Universal.

★★★ Joan Harrison, producer, has placed the mystery yarn "The Third Eye" on her schedule. Ethel Lina White authored.

RKO-Radio ☆ ☆ ☆

★★★ Edward Killey has been set by Producer Herman Schlom to megaphone "Wanderer of the Wasteland," shooting starting this week.

★★★ Manny Wolfe has been renewed as head of the studio's story and script writing departments.

★★★ William Berke, originally signed to direct "Ding Dong Williams, will also handle "Dick Tracy," on the Schlom production schedule for a start late this month.

★★★ "Deadline at Dawn," first directorial effort for Harold Clurman, from New York's Group Theatre, is lining up cast, with Osa Massen, Marvin Miller, Joseph Calleia and Joe Sawyer so far nominated.

★★★ Joan Bennett has been named to star in "None So Blind," a psycho-chiller slated for production by Val Lewton.

★★★ Jesse L. Lasky and his aide, Walter MacEwen, check in at RKO under a deal by which they bring their story properties along for independent productions to go through RKO distribution. First will probably be a Claudette Colbert vehicle, with August tentatively set for starting date.

★★★ Leon Errol and Marcy McGuire will carry top roles in a musical "Riverboat Rhythm" starting in June. Nat Holt produces in the Jack Gross unit.

★★★ Theron Worth. one-time film editor, has wound up his associate producer deal with RKO.

Paramount ☆ ☆ ☆

★★★ B. G. DeSylva has set arrangements for Betty Hutton's services in a second picture for his independent unit, following completion of "Stork Club." Present plans concern an original by DeSylva titled "The Honest Woman."

★★★ Hal Wallis is back from his important New York trip to resume production activity by polishing off "You Came Along," and starting script work on "The Crying Sisters."

★★★ Check-up reveals that there are currently 33 writers working on Paramount scripts, 12 stories being blanketed by the large corps.

★★★ John Houseman has secured a release from his producer ticket to accept a luring offer from OWI for government work in Europe, a special job in Germany. Houseman's production list during his two years at Paramount includes "Miss Susie Slagle's" and "The Dahlia."

(*Continued on Page* 17)



"THE FLAME"

JOHN WAYNE

FLAME OF BA



IT'S ANOTHER HIT FROM REPU

REPUBLIC PICTURES CORPORATION

1935 10th ANNIVERSARY 1945

ANN DVORAK

RBARY COAST

featuring

JOSEPH SCHILDKRAUT

with

WILLIAM FRAWLEY • VIRGINIA GREY

and

RUSSELL HICKS • JACK NORTON

PAUL FIX • MANART KIPPEN



JOSEPH KANE Director

Original Screen Play by BORDEN CHASE

BLIC

ADVERTISING TO 45,000,000

THROUGH

EVERY IMPORTANT

MAGAZINE



THE BULLETIN BOARD....News About Industry's War Activities!

NEW YORK—Unleashing a veritable barrage of showmanship, exhibitors are blanketing the nation with events and stunts aimed to sell the maximum in "E" bonds.

The heavy showmanship fire power in some sections got under way in advance of official B-Day on Monday. Everywhere the industry's colorful promotional drive is spearheading the War Loan—and there will be no letup until the Seventh War Loan is over the top.

Theatres are going all-out in staging rallies and other events, in many instances in cooperation with other groups. The following wired reports are typical:

William Miskell, Nebraska: Theatremen in Omaha, cooperating with local merchants, staged a mammoth parade through the downtown sections of the city. The lobby of the Orpheum Theatre has been named bond headquarters for Douglas County for the duration of the drive, and as of the opening of the campaign, the city of Omaha has two theatre premieres, one auditorium and two outdoor rallies set.

Frank A. Vennett, Vermont: Headed by theatre owners, the state has arranged an armada air show for the opening week of the drive which will cover all key cities. Opening week is being dedicated to a native son, General Leonard Wing, whose son, a former prisoner of war, will attend all rallies.

Frank L. Newman, Sr., Washington: Drive opened Monday with Seattle military parade, the Army covering all important intersections with gun emplacements. In addition, the Army stage show, "Bonds of Freedom," was staged in the evening at the Music Hall Theatre in Seattle. Women's Division of the War Finance Committee is launching a miniature aircraft carrier, "Fighting Lady" to be used as a mobile bond unit.

Harold Fitzgerald, Wisconsin: June 6 (Free Movie Day) set as "Ernie Pyle Day" with bond purchasers admitted free. A display board is being erected in Victory Square, Milwaukee, depicting the Iwo Jima flag-raising with the copy, "Buy A Bond At Your Theatre—Open Evenings, Sundays and Holidays."

Fred S. Kogod, Washington, D.C.: Sunday was the kick-off. In addition to a three-hour Bob Hope show for a War Bond audience, for the first week of the drive an "American Seaman" visit for bond buyers has been arranged through the Maritime Commission, and the Army Infantry show has been set.

A. H. Blank, Iowa: Des Moines set a Bond Premiere dance, with officers and men from Hondo Field attending Sunday and Monday. Theatre men are working closely with local retailers for a top bond sales.

C. J. Latta, Albany: Kicked off with bond premiere at the Strand Theatre, with the Sampson Naval Band. The Palace Theatre set a mammoth children's show for the opening of the drive. Many theatres are augmenting their bond premieres with stage shows.

John Friedl, Minnesota: Minneapolis theatres are attracting great public attention by arranging displays of secret war material in the lobbies.

Don Rossiter, Indiana: Industry publicity men are handling the promotion of 22 Infantry shows to be presented throughout the state. The kickoff was a statewide broadcast over 18 Indiana radio stations.

H. F. Kincey, North Carolina: Scores of theatre rallies have been held by exhibitors in cooperation with the local merchants. As of the opening of the drive 78 bond premieres, 237 free movie days and 8 children's shows have been set, in addition to a score of special events.

Rick Ricketson, Colorado: The state kicked off its campaign, all theatres cooperating, with a "strafing" by the Civilian Air Patrol of all cities over 250,000. On May 14 and 15, the Army Show, "Here's Your Infantry," was put on at the Denver Civic Center. Throughout the first weeks of the drive, jeeps will tour the state setting up children's bond premieres. In addition, such events as an airborne invasion of Denver air fields, boxing shows and baseball games, where admission will be by bond purchase, have been set.

T. E. Knight, Wyoming; Opening gun was sounded by Fremont County, which was bombed from the air with bond literature. All theatres in the county are cooperating in this and other county-wide activities.

Frank J. Damis, Northern New Jersey: Ten outdoor dates on the "Here's Your Infantry" show are set, in addition to 24 bond premieres and 32 children's shows already booked. Practically 100 per cent free movie day cooperation has been promised, and numerous auction nights scheduled. The state drive will strive for variety, with emphasis on school tieups as a new source of bond sales.

Harry C. Arthur, Jr., Eastern Missouri: Every Monday will be Free Movie Day in Metropolitan St. Louis, with the result that there will be more days on which admissions are restricted to bond purchasers than in any other drive. Also, bond shows will reach a new high.

Mel Morrison, New Hampshire: Stage unit of 25 professional players is touring theatres for bond premieres. In addition, Strand Theatre, Dover, has adopted the Victory Bowl plan, with a prize drawing at the end of the drive, and local merchants have contributed $350 in bonds as prizes.

Gus Metzger, Southern California: Drive opened with a large-scale beachhead invasion" off San Diego on Sunday. Eight thousand men, 500 landing craft, hundreds of jeeps, half tracks, tanks, 1,000 planes for air cover, six large transports, smoke screens and battleship protection were used in the maneuvers. The show was climaxed by a reenactment of the Iwo Jima flag-raising. On Monday, the Wiltern Theatre, Los Angeles, presented a bond show featuring Bing Crosby, Abbott and Costello, Rochester, Andrews Sisters, Paulette Goddard and Rise Stevens. Those were two of many events taking place in Southern California during the first week. A series of bond shows at Los Angeles theatres is set with the cooperation of retail stores, which are helping to sell bonds.

E. C. Rhoden, Western Missouri: The Kansas City committee kept the drive before the public for weeks by planning, for May 11, a series of three-minute bond appeals at all first-run theatres by winners of an oratorical contest held in high schools. This was the kickoff in that area.

C. J. Russell, Jr., Maine: Bangor jumped the gun, holding a bond rally at the Opera House on May 9. All business places were closed from 9 to 10:30 a.m. The same program with the same speakers was repeated in Portland.

HOLLYWOOD—Ten of Hollywood's top screen stars will be selected as Associate Regional Chairmen of the War Finance Division of the Treasury Department and will tour sixty cities in the interest of the Seventh War Loan Campaign. Announcement of the honorary designation was made in Washington by Ted R. Gamble, national director of the War Finance Division.

Six tours have been set up through the Motion Picture and Special Events Section of the War Finance Division under J. Edward Shugrue. These are to cover important rallies and defense plants. Handling of the tours has been placed in the hands of Tom Baily, Motion Picture Industry Consultant to the Treasury.

First of the luminaries to leave Hollywood was Walter Pidgeon, who arrived May 15th in Akron where he kicked off the Ohio Seventh War Loan Campaign. Other events in which Pidgeon will appear are scheduled for Cleveland, Canton, Martin's Ferry, Dayton, Columbus and Chicago.

BOSTON—Mullin & Pinanski Circuit in Massachusetts took advantage of the star and entertainment values in "All-Star Bond Rally," 19-minute "Showmen's Seventh" War Loan subject, and ran a 2-column, 294-line ad in Boston newspapers on May 10, when the picture opened throughout the circuit.

M and P managers were instructed to give

(*Continued on Page* 18)

THE HONOR BOX WINNER

WILLIAM PERLBERG

Produced

"Diamond Horseshoe"

A TWENTIETH CENTURY-FOX PICTURE

THE HONOR BOX WINNER

GEORGE SEATON

Directed

"Diamond Horseshoe"

A TWENTIETH CENTURY-FOX PICTURE

THE HONOR BOX WINNER



Betty Grable

"Diamond Horseshoe"

A TWENTIETH CENTURY-FOX PICTURE

THE HONOR BOX WINNER



Dick Haymes

"Diamond Horseshoe"

A TWENTIETH CENTURY-FOX PICTURE

THE HONOR BOX WINNER

Mack Gordon ★ Harry Warren

Lyrics and Music

"I WISH I KNEW"
"THE MORE I SEE YOU"
"AT THE ACAPULCO"
"PLAY ME AN OLD-FASHIONED MELODY"
" A NICKEL'S WORTH OF JIVE"

"Diamond Horseshoe"

A TWENTIETH CENTURY-FOX PICTURE

"Youth on Trial" . . . . . Serves its Purpose

(COLUMBIA)
The Digest's Box Office Estimate:
80%

Producer .....**Ted Richmond**
Director .....**Oscar Boetticher, Jr.**
The Players: Cora Sue Collins, David Reed, Eric Sinclair, Georgia Bayes, Robert Williams, Mary Currier, John Calvert, Boyd Bennett, William Forrest, Muni Seroff, Florence Auer, Boyd Davis, Joseph Crehan, Edwin Stanley.
Photography .....**George Meehan**
Time .....**59 minutes**

Provided the customers are not getting too strong a run on pictures attempting to solve the problem of juvenile delinquency, they will find "Youth On Trial" an acceptable budget offering in that group. It will handle its place on double bills and there are even spots where exploitation of the theme may still gather some extra shekels.

Don't promise too much on the sensational angle, rather a workmanlike job of sixty minute picture making, with the theme for its excuse and an intelligently developed script to maintain the hour's interest.

"Youth On Trial" blazes no new paths in placing the blame for delinquency on the parents and lackadaisacal civic authorities. It has an angle for school and college communities in placing emphasis on the opportunities of student bodies to help solve the problem.

The story is told through what happens to Cora Sue Collins. Daughter of a woman judge campaigning for better handling of the youth problem, Cora finds herself innocently involved in scandal through contact with the town's bad boy. There is a night club episode, murder, and police action to bring the necessary elements of plot into the picture.

Direction is well paced, does not overplay obvious opportunities for meller, and the cast, particularly the youngsters, both personable and capable.

Exhibitor's Booking Suggestion: Safe filler. . . . Previewed May 15th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Manages considerable interest and suspense."

"Flame of the West" . . . . . Makes the Grade

(MONOGRAM)
The Digest's Box Office Estimate:
80%

Producer .....**Scott R. Dunlap**
Director .....**Lambert Hillyer**
The Players: Johnny Mack Brown, Raymond Hatton, Joan Woodbury, Douglass Dumbrille, Lynne Carver, Tom Quinn, Harry Lewis Woods, Raphael Bennett, Riley Hill, Jack Ingram, John Merton, Jack Rockwell, Steve Clark, Pee Wee King and His Golden West Cowboys.
Photography .....**Harry Neumann**
Time .....**70 minutes**

Monogram put production and story assets into "Flame of the West" that were probably intended to lift the subject from standard Western classification to that indeterminate group known as "outdoor features."

The result of the effort is not entirely happy, leaving "Flame of the West" just another offering in the wide open spaces category. Mebbe horse operies should accentuate the horse, latch on to the operie, and not mess with Mr. In-Between.

Director Lambert Hillyer has too much story to tell to develop pace, and the story quickly becomes two or three stories to further scatter interest. Miss Buffington's script has the "gambler and the baby" angle, it has the sturdy local citizen in the person of a medico, it has a near Mae West, a spot or two of music, and a little too many things for cohesion.

The story gives us Johnny Mack Brown as the conscientious doctor, and develops its interest from the familiar plight of the respected citizens in a cow town who must battle evil to clean up. Miss Woodbury is a dance hall hostess, Douglas Dumbrille tough town marshall, and Raymond Hatton local eccentric for laugh purposes.

Exhibitor's Booking Suggestion: Standard offering to fit its title. . . . Previewed May 10th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Not much to get excited over."

VARIETY: "Better production values than usually found in western yarns and better script care earn it its classification as an outdoor feature."

F-L-A-S-H-E-S . . . . .

(*Continued from Page* 19)

★★★ Forthcoming novel, "The Wayfarers," current Literary Guild selection, has been bought for the screen by Paramount.

★★★ Abe Burrows reports this week on a producer-writer contract, being snagged by Paramount from his long service heading the "Duffy's Tavern" radio writing staff.

★★★ Richard Mealand, head of the story and writing departments, trains out this week for a New York gander.

Here & There ☆ ☆ ☆

★★★ Henry Koster will direct Joe Pasternak's production "Ballerina" with Tamara Tournanova and Margaret O'Brien in the top spots.

★★★ Bill Cagney's production, "Blood On the Sun," starring brother Jimmy, got special priorities from the Army Pictorial Service for shipment to the Pacific and is actually premiering on Iwo Jima and Okinawa this week.

★★★ Delay in starting Sonja Henie's next picture, due to war construction problems on building a skating rink, enabled Bill Goetz to loan International's director Bill Seiter to Universal where he will direct "Once Upon a Dream."

★★★ David Loew has served notice that he will vigorously fight Warners attempt to make the town of Casablanca a personal property, on notice that Warners would object to the Marx Brothers comedy "A Night in Casablanca." Loew points out that Warners own skirts are not entirely spotless in the matter of appropriatnig geographical names, mentioning "Destination Tokyo" and MGM's "Thirty Seconds Over Tokyo."

★★★ Sonja Henie and Bette Davis are among the top stars at present on the way or packing for tours of the European battlefront.

★★★ Dore Schary, Vanguard producer, is back at the studio from New York and Washington conferences on "They Dream of Home," marine yarn.

Your Support of . . The Red Cross . . Helps Your Boys

The Bulletin Board . . .

(*Continued from Page 11*)

this film all possible backing, and are going all-out in its advertising, publicity and presentation.

Playing another War Activities Committee subject, "Two Down and One to Go," at the same time, the circuit eliminated the second feature on the program where necessary in order to make room for the two WAC films.

Lobby and outside displays on "All-Star Bond Rally" called the public's attention to this super bond-selling film. The campaign will continue the entire two weeks the circuit will play the subject, with billing in all ads.

Martin Mullin directed the handling of the film in the circuit. Mullin is exhibitor state chairman for the Seventh War Loan drive in Massachusetts.

NEW YORK—With an all-time industry record of 1,200 prints in work, "All-Star Bond Rally," 19-minute "Showmen's Seventh" War Loan subject, is being enthusiastically acclaimed by theatre audiences and making itself felt as a potent bond salesman.

Those findings are based on a survey made by the National Committee of a cross-section of theatres around the country and voluntary expressions received from exhibitors.

The subject is scheduled to be shown in more than 16,000 theatres throughout the country during the seven-week period of the Seventh War Loan, which extends to June 30.

Tom J. Connors, national distributor chairman for the drive, stated that the film is in great demand following state and local meetings of the drive committees, at which it was screened. Exhibitors have hailed it as the best subject made to date for selling bonds.

Typical of the fast booking of the subject, Burgess Waltmon, exhibitor co-chairman for Mississippi, reports that virtually all theatres in that state served out of Memphis have already booked the film. Some 300 theatres served out of New Orleans have placed bookings.

Maurice Saffle, Seattle area distribution chairman, reports the most complete coverage ever obtained for a film in that territory with bookings worked out for every situation, including a print for Alaska, for the Lathrop and Gross circuits. He gave a great deal of credit to Gordon Wallinger, Paramount head booker in Seattle, who spent many hours working out bicycling and shipment schedules.

The National Committee is asking all theatres to play this subject at every performance. In some instances exhibitors will be asked to reship prints to another theatre, to save time.

"All-Star Bond Rally" is being handled for the War Activities Committee through 20th Century-Fox exchanges nationally, with the distributors' division of the "Showmen's Seventh" and exhibitor chairmen cooperating in lining up dates.

NEW YORK—Roma Wine Company has enthusiastically accepted the motion picture industry's War Loan drive slogan for broadcasting on its Thursday evening program, "Suspense," over the coast-to-coast CBS network, John Hertz, Jr., publicity director for the "Showmen's Seventh" War Loan, announced today. This is the first time such cooperation has been extended in an industry loan drive.

This program is heard over 81 stations reaching an estimated 64,000,000 listeners. The slogan, which will be broadcast on each of the Thursday night programs for the duration of the drive, is: "Buy Bonds at Your Favorite Motion Picture Theatre—Always Open for Bond Sales, Including Sundays, Evenings and Holidays."

Hertz, who arranged the tieup, revealed that many other leading network programs will carry this slogan. Roma Wine Company, being the first to accept the slogan, is the first to be announced. Its program is heard at 8 to 8:30 p.m. EWT.

WASHINGTON—Hollywood, Broadway and radio provided Washington with a double-barreled kickoff for the $14,000,000,000 Seventh War Loan campaign on Sunday, May 13, when Bob Hope brought a trainload of stars to the capital for a mammoth in-person and radio show.

Accompanying the indefatigable Hope were his regular cast which includes Frances Langford, Jerry Colonna, Vera Vague, Tony Romano and Skinnay Ennis and his Orchestra, as well as a number of other celebrities who added color and fun to the three-hour entertainment. This "21-Star War Bond Salute" took place at Uline's Arena, starting at 7:45 p.m.

A special feature was a coast-to-coast broadcast over NBC, 8:30 to 9 p.m. when Bing Crosby was cut in.

Admittance to the three-hour entertainment was by purchase of War Bonds at any motion picture theatre in the District of Columbia.

NEWARK, N.J.—An all-star stage show, "Salute To Major Glenn Miller," will launch the Newark downtown theatres' promotion activities for the city's $290,040,000 Seventh War Loan drive. It will be at the Adams Theatre, Tuesday, May 22, at 8:30 p.m., with admission by bond purchase only.

A. A. Adams, special events chairman of the Newark War Finance Committee, announced that many stage, screen and radio notables including Joan Edwards, Phil Brito, Jo Stafford, Helen Parrish, Pat Henning, Lew Parker, Susan Miller and Mal Hallet and his orchestra, will appear in the production being readied by Ben Briefer and Frank Dailey.

TIME MARCHES ON!

●

Box Office Digest Annual Is Now Going to Press!

●

Phones: Webster 5310 York 1422

●

I AM AN AMERICAN DAY . . . May 20

MEMORIAL DAY . . . May 30

"D" DAY . . June 6

FLAG DAY . . . June 14

INFANTRY DAY . . . June 15

MAJOR GLENN MILLER DAY . . . June 5

FATHER'S DAY . . . June 17

7 Special Days

To Sock The



These are the days when history will be made in your theatre . . the days when your Bond quota will surge over the top! By applying the Showmen's 1% Inspiration and 99% Perspiration you can make them *really* count in Bond Sales!

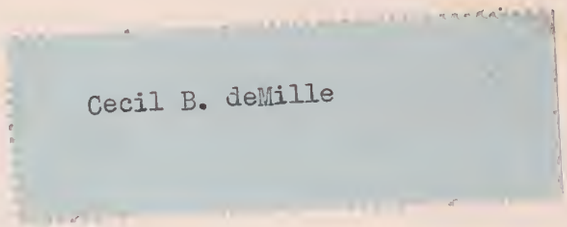
EXHIBITORS—PLEASE!
Upon termination of two weeks' use of your War Bond trailers, return to National Screen Service Exchange so it can be used by another theatre.

THIS MESSAGE IS SPONSORED AS PART OF THEIR CONTRIBUTION TO THE WAR LOAN CAMPAIGN BY COLUMBIA, METRO-GOLDWYN-MAYER, PARAMOUNT, RKO RADIO, 20th CENTURY-FOX, UNITED ARTISTS, UNIVERSAL AND WARNER BROS.

THE BOX OFFICE DIGEST

1019 South Hauser • • Los Angeles 35, California

RETURN POSTAGE GUARANTEED



The Box Office . . . . .

(*Continued from Page 5*)

smaller houses on their own. "G.I. Honeymoon," 82 per cent, seems to be pulling quite satisfactorily, probably partly because of the title and then again the cast is much above average for this studio. Gale Storm, Peter Cookson and Arlene Judge are co-starred with Frank Jenks, Jerome Cowan and Jonathan Hale featured. Phil Karlstein directed for Producer Lindsley Parsons.

"Fashion Model" 78 per cent, is an entertaining little programmer co-starring Robert Lowery and Marjorie Weaver. Tim Ryan and Lorna Gray are featured. Bill Beaudine, the only director who turned out twelve pictures last year directed "Fashion Model" for Producer William Strohbach.

All Features Released in 1945

Here Come the Waves	PAR	201
A Tree Grows in Brooklyn	FOX	191
Diamond Horseshoe	FOX	171
Without Love	MGM	167
The Clock	MGM	165
Blood On the Sun	UA	163
Affairs of Susan	PAR	163
Valley of Decision	MGM	162
A Song to Remember	COL	162
Practically Yours	PAR	161
Salty O'Rourke	PAR	160
God is My Co-Pilot	WAR	157
Objective Burma	WAR	156
It's A Pleasure	RKO	154
The Three Caballeros	RKO	154
The Enchanted Cottage	RKO	153
Thunderhead—Flicka	FOX	151
Bring On the Girls	PAR	151
Picture of Dorian Gray	MGM	147
Between Two Women	MGM	146
Salome, Where She Danced	UNIV	146
It's In the Bag	UA	144
A Royal Scandal	FOX	143
Tonight and Every Night	COL	143
The Corn Is Green	WAR	143
Counter Attack	COL	142
Belle of the Yukon	RKO	138
Hotel Berlin	WAR	137
Keep Your Powder Dry	MGM	136
Murder, My Sweet	RKO	136
Flame of the Barbary Coast	REP	136
Sudan	UNIV	134
Hangover Square	FOX	134
Here Come the Co-eds	UNIV	133
Roughly Speaking	WAR	131
This Man's Navy	MGM	130
Tomorrow the World	UA	128
The Suspect	UNIV	125
Patrick the Great	UNIV	124
Fighting Lady	FOX	123
The Body Snatcher	RKO	122
Having Wonderful Crime	RKO	120
Brewster's Millions	UA	116
Frisco Sal	UNIV	114
Tarzan and the Amazons	RKO	113
The Unseen	PAR	112
Col. Blimp	UA	111
Horn Blows at Midnight	WAR	106
Earl Carroll Vanities	REP	103
See My Lawyer	UNIV	100
Mollie and Me	FOX	94
Betrayal from the East	RKO	94
Delightfully Dangerous	UA	92
Eadie Was a Lady	COL	87
She Gets Her Man	UNIV	87
Crime, Inc.	PRC	86
Forever Yours	MONO	84
Eve Knew Her Apples	COL	84
Vampire's Ghost	REP	84
Phantom Speaks	REP	84
Mummy's Curse	UNIV	84
Rough, Tough & Ready	COL	84
House of Fear	UNIV	84
The Bullfighters	FOX	83
I'll Remember April	UNIV	83
Zombies On Broadway	RKO	83
Gentle Annie	MGM	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Show-Off	REP	83
Dangerous Passage	PAR	83
They Shall Have Faith	MONO	82
G. I. Honeymoon	MONO	82
Big Bonanza	REP	82
Under Western Skies	UNIV	82
The Chicago Kid	REP	82
A Song for Miss Julie	REP	82
High Powered	PAR	81
Song of the Sarong	UNIV	81
Identity Unknown	REP	81
Tahiti Nights	COL	81
What a Blonde	RKO	81
Power of the Whistler	COL	80
Leave It To Blondie	COL	80
Fog Island	PRC	80
Nothing But Trouble	MGM	80
A Guy, A Gal, and A Pal	COL	80
Crime Doctor's Courage	COL	80
I Love a Mystery	COL	79
Strange Illusion	PRC	79
Two O'Clock Courage	RKO	78
Fashion Models	MONO	78
Night Club Girl	UNIV	78
My Gal Loves Music	UNIV	78
Nevada	RKO	78
Rogue's Gallery	PRC	78
There Goes Kelly	MONO	78
Castle of Crime	PRC	78
Docks of New York	MONO	77
The Kid Sister	PRC	76
Youth on Trial	COL	76
Mr. Emmanuel	UA	73

Box Office
DIGEST

VOLUME 16, No. 20 HOLLYWOOD, CALIF., JUNE 2, 1945

★

CURRENT PREVIEWS

★

"NOB HILL"

★

"THRILL OF A ROMANCE"

★

"BACK TO BATAAN"

★

"WHERE DO WE GO FROM HERE?"

★

"I'LL TELL THE WORLD"

★

"THREE'S A CROWD"

★

"THE POWER OF THE WHISTLER"

★

The Box Office Reports:

●

"Medal For Benny" Tops Week

●

Paramount Picture Well Received

See Page Five

Published by Robert E. Welsh, 1019 So. Hauser Blvd., Los Angeles 35, California
Phone YOrk 1422; WE 5310 Subscription Rate, $10.00 Per Year

The Box Office

DIGEST "HONOR BOX"

This Week Paramount Wins With:
"A MEDAL FOR BENNY"
141%



PAUL JONES



IRVING PICHEL

☆

THE PICTURE

Associate producer
Paul Jones

Director
Irving Pichel

Screenplay
Frank Butler

Story by
John Steinbeck
Jack Wagner

Photography
Lionel Linden



DOROTHY LAMOUR

☆

THE PLAYERS

Dorothy Lamour
Arturo De Cordova
J. Carroll Naish
Mikhail Rasumny
Fernando Alvarado
Frank McHugh
Rosita Moreno
Grant Mitchell
Douglas Dumbrille

☆ ☆



ARTURO de CORDOVA



J. CARROLL NAISH

The Box Office
DIGEST
The Industry's
Distinctive Weekly

NEW AUDIENCES

An Editorial by ROBERT E. WELSH

We can't quite line our sights with a few in the industry, both in production and exhibition, who see the post-war box offices taking a nose dive. Payrolls will disappear and be cut, they say, ergo the poor box office will go into a terrible slump.

True it is that there will be the basic payroll problem to affect the spending habits of the public. There will be geographical readjustments — many a community whose lush prosperity has been of mushroom origins will be sharply affected. Many a community with even more solid industrial foundations will feel a certain tapering when "round the clock" labor schedules return to normal and we no longer have so large a floating army of potential customers at seemingly all hours of the day and night.

But these factors do not spell slump.

They are minor in the balance against one outstanding fact:

The new audiences for pictures that the war has created.

★ ★ ★

Yes, tremendous new audiences that is staggering to attempt to number. At home, in the camps, behind the fox-holes.

In the best of our pre-war days we liked to consider the motion picture as the great mass entertainment. It was. But in our most prosperous periods there was never a fraction of the number of people who had the inveterate picture-going habit that would compare with the audiences of these hectic years.

Recreation hungry, people on the home front who may have considered themselves fans on the strength of attendance once or twice a month now tread on the heels of each change of bill.

They have acquired the *habit*. And the backbone of the industry's economy through the years has been the fact that it was the one form of entertainment — relaxation might be a better word — that could create a habit for all the family, for all ages.

Sports can attract the male, the legitimate theater the mature, the mere idea of staying at home to play cards satisfied a certain generation, and so on.

But only the motion picture has the universal appeal that can satisfy all from child to grandparent, male and female, literate and nearly illiterate.

Thus it could create a habit to satisfy all the family.

The war years have seeded that habit in the lives of millions who were never before innoculated.

They won't lose that habit overnight, no matter what the problems of post-war living. To some extent, the greater the problems the more the motion picture habit will offer escape and at a price.

★ ★ ★

It is staggering, we have said, to consider the millions of new patrons created on the home front.

But consider the armed forces, both the millions at home and abroad.

Do we really believe that the motion picture had ever reached all of these boys and girls as frequently, with as warm a welcome, as it has during their days of service?

Of course not. And here is that second big audience. Boys who have come to know the stars and all the players as well as any fan magazine addict of pre-war days, boys who have acquired the *habit*.

They won't lose that habit either. They are coming home — ready to fill theater seats with greater frequency than could ever have been imagined in pre-war days.

Dry your tears, prophets of slumps. The country will have its readjustments, the industry will have its share. But the overall picture is in that vast new audience which has been created. An audience so immense it cannot be calculated, so wide-spread that it will by sheer overlapping size smother many of the ills and pains that might normally come to any industry in a troublesome new world.

Our job is to provide that new audience with the type of entertainment it will want. That's what we must start to find out.

DISTRIBUTORS' BATTING AVERAGE FOR '45

1.	PARAMOUNT	9	releases	138
2.	20TH CENTURY-FOX	9	releases	130
3.	WARNER BROTHERS	7	releases	130
4.	MGM	10	releases	130
5.	UNITED ARTISTS	7	releases	118
6.	RKO-RADIO	14	releases	113
7.	UNIVERSAL	16	releases	101
8.	COLUMBIA	13	releases	97
9.	REPUBLIC	11	releases	89
10.	MONOGRAM	6	releases	83
11.	PRC.	7	releases	79

Men Behind Republic's Big Anniversary



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President
Republic Productions, Inc.



AL WILSON
Vice President
Republic Productions, Inc.



JAMES R. GRAINGER
President and General Sales Mgr.,
Republic Pictures Corp.



JACK BAKER
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and Production Manager,
Republic Productions, Inc.



ROBERT V. NEWMAN
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Assistant Secretary
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EDWARD L. WALTON
Executive Assistant to
JAMES R. GRAINGER
and Assistant General Sales Mgr.



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Republic Productions, Inc.



MORRIS GOODMAN
President
Republic International Corp.



WALTER L. TITUS, JR.
Executive Assistant to
JAMES R. GRAINGER
in Charge of Branch Operations

The Box Office: "A Medal For Benny" Going Strong For Paramount

By NORMAN WEBB

Of Six New Releases in the Past Week 3 Ran Over 100%, 2 Came Through Okay, and 1 Was On the Weak Side

PARAMOUNT

Paramount Studios take top honors this week with "A Medal for Benny" which has opened at 41 per cent above average business. This human interest drama is very timely on account of the current war and the fact that there are so many aliens and their offspring in the armed services, naturalized or otherwise.

Dorothy Lamour, in her first straight dramatic role, is co-starred with Arturo de Cordova, who gained much popularity in "Frenchman's Creek." J. Carroll Naish heads the featured cast and, as many of the critics have stated, this is his most impressively outstanding role to date. The supporting cast includes Mikhail Rasumny, Charles Dingle, Frank McHugh and Grant Mitchell. Irving Pichel turned in a masterful direction job for Producer Paul Jones.

6 NEW RELEASES NOT IN LAST ISSUE

		%	We Est.
A Medal for Benny	PAR	141	140
Dillinger	MONO	132	110
Escape in the Desert	WAR	106	110
Pan-Americana	RKO	90	85
Hitchhike to Happiness	REP	81	80
Man Who Walked Alone	PRC	76	80

PICTURES "GOING UP"

		Was	Now
Diamond Horseshoe	FOX	171	178
Practically Yours	PAR	161	171
God Is My Co-Pilot	WAR	157	159
Between Two Women	MGM	146	149
Keep Your Powder Dry	MGM	136	139
Flame of Barbary Coast	REP	136	139
Brewster's Millions	UA	116	119
The Unseen	PAR	112	115
Mr. Emmanuel	UA	73	76

MONOGRAM

Monogram Exchanges have one of their biggest box offiice hits in a long time, and possibly since they have been in business, with "Dillinger." Due to the fact that there are no big names in this picture, we only estimated "Dillinger" at 110 per cent. However the picture has been exploited very heavily and is currently averaging 132 per cent with indications of building, as the hold-over figures are very strong. Evidently the public is interested in this type of picture and possibly a new cycle of gangster pictures may crop up again. Considering the

(*Continued on Page* 19)

PICTURES "GOING DOWN"

		Was	Now
A Song to Remember	COL	162	160
Bring On the Girls	PAR	151	144
Hotel Berlin	WAR	137	133
It's In the Bag	UA	144	133
Tomorrow, the World	UA	128	121
Having Wonderful Crime	RKO	120	117
Betrayal From East	RKO	94	90
Eadie Was a Lady	COL	87	84

Republic Celebrates Tenth Anniversary With $20,000,000 On Line For Pictures

Another cycle of motion picture history was being recorded in Hollywood as Republic Studio observed the tenth anniversary of its organization with 20 million dollars on the line for new production and $2,000,000 for studio expansion.

Herbert J. Yates, president and founder, is receiving acknowledgments of the occasion from high sources in the nation, the state and the industry.

Yates himself, spoke of the studio property a decade ago as "a hole in the ground out in nowhere." Today, it contains on 70 acres a modern motion picture plant employing 1200 workers. It has 11 sound stages, permanent exterior sets, a western cow town and a new music stage said to be the most complete in Hollywood.

Once classified among the so-called independent production units, Republic definitely ranks with the major studios in its tenth year, producing pictures on budgets that range from a million dollars to a million and a half.

"During 1945 we have planned to establish the necessary equipment for Technicolor," Yates said. "This equipment, consisting largely of lighting, generators, air conditioning, and so forth, will cost 180 thousand dollars. We will produce two pictures in Technicolor in 1945."

First of these will be an impressive romance, "Concerto," an original story by Borden Chase, which will be the initial picture produced and directed by Frank Borzage, now under long term contract to Republic.

Alfred Santell, another noted producer and director, also under contract, now is filming a lavish musical, "Mexicana," starring Constance Moore and Tito Guizar. Republic is announcing its stellar anniversary picture as "Flame of Barbary Coast," which was directed and produced by Joseph Kane, dean of his profession at the studio, who was there when Yates organized it in 1935.

Republic was the outcome of a merger engineered by Yates, between four independent companies, Mascot, Liberty, Monogram and Select. He was then head of Consolidated Film Industries, which he still controls. Production was started with the memorable film, "Tumblin' Tumbleweeds," written by Armand L. Schaefer, now assistant general manager of the studio.

At first, Republic concentrated on westerns, featuring Gene Autry, in more recent years acquiring Roy Rogers. The sagebrush sagas continued to get bigger and better, and Republic's bankroll kept pace. In late years the studio has expanded to produce high budget musicals and dramatic films with top ranking stars.

The anniversary celebration will extend through July 27. In that period Republic will conduct a national newspaper and magazine advertising campaign while a series of events at the studio and in the New York home offices will fete the occasion.

Stars under contract to the studio this year who will join in the celebration, include Constance Moore, Tito Guizar, Vera Hruba Ralston, John Wayne, Joseph Schildkraut, Ann Dvorak, Roy Rogers, Wild Bill Elliott, Victor McLaglen, Edward Ashley, Virginia Bruce, Michael O'Shea, Ona Munson, Al Pearce, Eugene Pallette, Jane Withers, Walter Catlett, Stuart Hamblen, Don Barry, Stephanie Bachelor, George "Gabby" Hayes, James Lydon, Roy Acuff, Bobby Blake and others.

Yates said that the 1945 production schedule will be the heaviest yet undertaken by Republic. At the same time, as soon as war restrictions are lifted, construction will be launched on large scale to provide additional stages, office buildings and technical housing.

"Nob Hill" . . . . . Smash Hit For 20th-Fox

(20TH CENTURY-FOX)
The Digest's Box Office Estimate:
170%

Producer ..... Andre Daven
Director ..... Henry Hathaway
The Players: George Raft Joan Bennett, Vivian Blaine, Peggy Ann Garner. Supporting players: Alan "Falstaff Openshaw" Reed, B. S. Pully, Emil Coleman, Edgar Barrier, Joe Smith, Charles Dale, George Anderson, Don Costello, J. Farrell MacDonald, Joseph J. Greene, The Three Swifts, William Haade, Beal Wong, George T. Lee, Frank McCown, Robert Greig, Charles Cane, Helen O'Hara, Dorothy Ford Nestor Paiva, Anita Bolster, Jane Jones, Otto Reichow, Hugo Borg, George Blagoi.
Photography ..... Edward Cronjager
Special effects ..... Fred Sersen
Time ..... 95 minutes

"Nob Hill" is forthright red point audience meat. Its box office returns should be solid. But it is the sort of picture that confounds a certain sort of critic—he seems to sense that because red meat entertainment can be so showmanly geared to mass audience likes there must be something wrong even when the job appeals to the lowly customer.

"Nob Hill" has the vigor of the never-failing San Francisco yarn, the showmanship of Technicolor and all the resources of 20th-Fox, the services of a corking cast, and the know-how punchy direction of Henry Hathaway.

It all wraps up as safe, sound, thrilling, and dazzling entertainment.

"Nob Hill" does not surprise by presenting George Raft as a saloon keeper of the Barbary Coast days. It then offers its novelty in keying the story to young Peggy Ann Garner, Irish waif who is lifted from George Raft's doorstep by that toughie and cared for by him and Vivian Blaine, songstress of the era.

But San Francisco has a section called "Nob Hill"—in other words the section that might be called "the right side of the tracks." From this snooty district comes Joan Bennett, introduced by Peggy to Raft, and destined to be the rift in the Raft-Blaine romance. Action from here on is that of the eternal triangle, with lovable Peggy Ann involved in all the proceedings.

George Raft gives an assured preformance, returning full values to the patrons who will respond to his name on the marquee. Miss Bennett's is the neatly shaded trouper performance that one would expect of that blooded thespian, though footage opportunities throw greater advantage to Miss Blaine. The latter delivers with conviction that cements her claim to Fox build-up. No one is needed to report that Peggy Ann Garner is superb.

Possibilities in the background have been taken in full stride and generously by Producer Andre Daven and Director Henry Hathaway—there are good musical moments, specialties, and always the richness of Technicolor to enhance the proceedings.

Exhibitor's Booking Suggestion: Solid hit for mass audiences. . . . Previewed May 24th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Run of the mill Barbary Coast yarn."

Current Previews

		%
NOB HILL	20TH CENTURY-FOX	170
THRILL OF A ROMANCE	MGM	170
BACK TO BATAAN	RKO	165
WHERE DO WE GO FROM HERE	20TH-FOX	155
THE POWER OF THE WHISTLER	COL	80
I'LL TELL THE WORLD	UNIV	80
THREE'S A CROWD	REPUB.	80

"Back to Bataan" . . . . . Packs a Punch

(RKO-RADIO)
The Digest's Box Office Estimate:
165%

Executive producer ..... Robert Fellows
Associate producer ..... Theron Warth
Director ..... Edward Dmytryk
The Players: John Wayne, Anthony Quinn, Beaulah Bondi, Fely Franquelli, Richard Loo, Phil Ahn, J. Alex Havier, "Duckie" Louie, Lawrence Tierney, Leonard Strong, Paul Fix, Abner Biberman, Vladimir Sokoloff.
Photography ..... Nicholas Musuraca
Time ..... 95 minutes

It is coming to be a safe bet that the Edward Dmytryk tag for the direction of a picture assures that certain "something" which distinguishes the major league touch in direction from the garden variety of megaphoning.

Dmytryk has not disappointed us in "Back to Bataan." Naturally, timeliness is the keynote of the picture's exploitation values, adroit blending in the script of the factual with acceptable fiction is the foundation of its appeal, but from there on it acquires the Dmytryk touch in characterization, pacing, and sincerity.

RKO has beat the gun with a picture really big enough in itself, but bigger for the moment in its first presentation of the significance of American and Filipino relationships. And it hasn't jumped the gun with a cheater.

Opening with factual scenes of the release by MacArthur's men of the prisoners at Cabantuan, the picture takes us to the story behind those prisoners and their years of captivity. We go back to Bataan's grim days, and on to the heroic and desperate war of the guerillas. John Wayne is an American colonel, Anthony Quinn a Filipino captain, Beulah Bondi an American schoolteacher who is almost mother to her Filipino charges, schoolboy Duckie Louie and Fely Franquelli as widely contrasting Filipino patriots.

Along the route of safe picture plot construction for entertainment purposes, you learn without pause in action, of the deep-seated reasons for American and Filipino collaboration, and its glorious result. Aside from China's age-old war with the Nip idea of conquest, here is the only nation, the Filipino, among all the overrun colonies of the superior white man in Asia that fought to the finish, and to victory. There is an American lift to your heart action out of this element in the picture that is only garnished by its elemental values as good screen entertainment.

The cast responds to Dmytryk's direction with a group of impressive performances. John Wayne, with his intriguing underplaying, Anthony Quinn in a Filipino characterization that sparkles, Beulah Bondi, trouper of troupers, sinking herself into the schoolteacher role, these are all characterizations you will remember. And there is "Ducky" Louie, Chinese boy actor recently introduced to the screen in Monogram's "China's Little Devils" who wraps up his scenes with naive skill. Fely Franquelli registers with brief footage opportunities as a native radio star who dares much to serve the cause.

Exhibitor's Booking Suggestion: So sound in theme and audience values that proper exploitation will overwhelm any war picture fears—and is as timely as today's events. . . . Previewed May 28th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Exploitation possibilities but the show could stand on its merits as adventure drama alone."

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with the record-breaking rush to see it still unabated...

Twentieth Century-Fox

presents

BETTY GRABLE ✶ DICK HAYMES

in

Billy Rose's

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with

Phil Silvers ✶ William Gaxton
Beatrice Kay ✶ Carmen Cavallaro
Willie Solar ✶ Margaret DuMont

✶

Directed and Written for the Screen by
GEORGE SEATON

Produced by
WILLIAM PERLBERG

Suggested by a play produced by Charles L. Wagner and written by John Kenyon Nicholson • Dances staged by Hermes Pan

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Hear the Newest Hit Parade Songs by

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"I WISH I KNEW"
"ACAPULCO"
"THE MORE I SEE YOU"
and others

FLASH! — Three theaters not enough for third week's crowds! Now playing also at Carthay Circle.

Grauman's CHINESE • Loew's STATE • UPTOWN

"Thrill Of A Romance" . . . . Brilliant Show

(MGM)

The Digest's Box office Estimate:

170%

Producer: .....Joe Pasternak

Director .....Richard Thorpe

The Players: Van Johnson, Esther Williams, Frances Gifford, Henry Travers, Spring Byington, Lauritz Melchior, Carlton Young, Ethel Griffies, Donald Curtis, Jerry Scott, Fernando Alvarado, Helene Stanley, Vince Barnett, Billy House, Joan Fay Macavoy, Tommy Dorsey and orchestra.

Photography .....Harry Stradling

Time .....108 minutes

The oft-proven Joe Pasternak knack—that's almost a pun—for combining the entertainment elements of music, beauty, and a reasonable amount of plot, are again seen in "Thrill of a Romance."

So you can take off with your box office guess from there. It is a Pasternak production, Dick Thorpe is in fine stride as director, such hot numbers as Van Johnson and Esther Williams are present for the marquee, the wealth of music is keyed by Tommy Dorsey and orchestra, not to forget operatic Lauritz Melchior, and Cinematographer Harry Stradling extracts the last ray of richness from his Technicolor.

Yes, "Thrill of a Romance" is a money picture from any angle you view it.

The story gives us Van Johnson—how the bobby sockers squealed at the preview, and mebbe their mothers, too—as an Air Force major who enters the life of Esther Williams, married to Carleton G. Young, who has more of his mind on business contracts than on the immediate incident of his honeymoon. The new hubby goes off to Washington for a business trip, leaving the author with the delightful potentialities of Van Johnson and Esther Williams for the bulk of his footage. Plus the inevitable misunderstanding on hubby's return.

The story is light but sufficient, and script development has been aimed at balancing the lush appeal of swimming pool scenes with a well-charted musical feast. There are no dull moments, there are many socko ones.

Miss Williams and Johnson score solidly and it is a rosy picture indeed to imagine what cash-in-hand assets these two are going to be to Leo. The reviewer must hasten to report that Lauritz Melchior's presence is not merely a sore-thumb "guest appearance" but that the operatic star registers with definite force. Support is major league throughout, with top opportunities going to Frances Gifford, Carleton G. Young, Spring Byington, and a couple of unusual spots for youngsters Jerry Scott, negro warbler, and Helen Stanley.

Exhibitor's Booking Suggestion: A natural for any audience any time. . . . Previewed May 4th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Has possibilities of becoming one of the top grossing pictures of the year for MGM."

VARIETY: "Neat package of musical entertainment . . . b.o. receipts should climb accordingly."

"Where Do We Go From Here?" . . . . Novel

(20th-FOX)

The Digest's Box office Estimate:

155%

Producer .....William Perlberg

Director .....Gregory Ratoff

The Players: Fred MacMurray, Joan Leslie, June Haver, Gene Sheridan, Anthony Quinn, Carlos Ramirez, Alan Mowbray, Fortunio Bonanova, Herman Bing, Howard Freeman, John Davidson, Rosina Galli, Fred Essler.

Photography .....Leon Shamroy

Time .....78 minutes

"Where Do We Go From Here?" is the contradiction to the oft-heard statement that all musicals follow the same deep trodden path. "Where Do We Go From Here?" follows no particular path, unless it can be the very wide one that aims just at entertainment, and in search of that goal ranges from broad gag comedy to delightful light opera.

It is a thoroughly enjoyable picture, a certain money-maker, but not a picture that can be definitely tagged for every audience. "Fantasy" is the key word for that reservation.

You can chart the course of the fantastic happenings by following the time-table—from Fred MacMurray, 4F who has failed in efforts to get into the 1945 service, transformed by magic to General Washington's Boys of '76, jumping further back to the Columbus of 1492, and even spending some time in 17th century Manhattan.

All these things happen because 4F Fred, resigned to patriotic service in the scrap drive, stumbles on a sort of Aladdin's lamp with an obliging genie who offers to make good his every wish. Naturally his desire is for military service. The genie's chronology balls things up.

This is the framework on which Producer Bill Perlberg has built a consistently interesting 78 minutes—strong in comedy values, of top class in presentation of Ira Gershwin lyrics and Kurt Weill music, not lacking in romantic angles of light opera weight, always beautiful and frequently spectacular in stagey effects.

Gregory Ratoff's direction adroitly changes pace with the sprawling requirements of the subject. His treatment is that of the stage, probably a necessity in so fantastic a yarn. 20th's technical forces have taken full advantage of the opportunities offered by a Leon Shamroy-Technicolor combination.

An excellent cast carries the proceedings in the musical comedy key of the vehicle. Fred MacMurray again registers his remarkable versatility, romantic angles are in delightful hands in the person of Joan Leslie and June Haver.

Exhibitor's Booking Suggestion: Class musical offering. . . . Previewed May 21.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Superior mixture of music and merriment that will tickle the funnybone of the nation."

VARIETY: "Ambitiously conceived and lavishly executed."

"I'll Tell the World" . . . . Doesn't Say Much

(UNIVERSAL)

The Digest's Box office Estimate:

80%

Associate producer .....Frank Gross

Director .....Leslie Goodwins

The Players: Lee Tracy, Brenda Joyce, Raymond Walburn, June Preisser, Thomas Gomez, Howard Freeman, Lorin Baker, Janet Shaw, Pierre Watkin, Peter Potter.

Photography .....Paul Ivano

Time .....61 minutes

"I'll Tell the World" is unambitious budget combination of comedy and music tailored to exploit the fast-talking routine of Lee Tracy without giving much of an opportunity to do anything more than talk. It rounds up as satisfactory filler fare.

Radio is the background of the yarn, thus excusing the three songs pleasantly presented by Brenda Joyce, some really worthwhile specialties, and assorted musical moments. Lee is the boy whose tongue works him into fine jobs and quickly out of them. Starting as an insurance salesman he eventually becomes a sports announcer. Such plot as there is concerns the rivalries of two radio stations and the necessity of saving one from bankruptcy.

Supporting cast has been well chosen, obvious from such names as Raymond Walburn, Thomas Gomez, Howard Freeman, etc.

Exhibitor's Booking Suggestion: Fair musifun. . . . Previewed May 21.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "For the filler spot and less discriminating audiences."

VARIETY: "Mildly amusing combination of broad comedy and music."



ERICH
VON STROHEIM

MARY BETH
HUGHES

THE GREAT FLAMARION

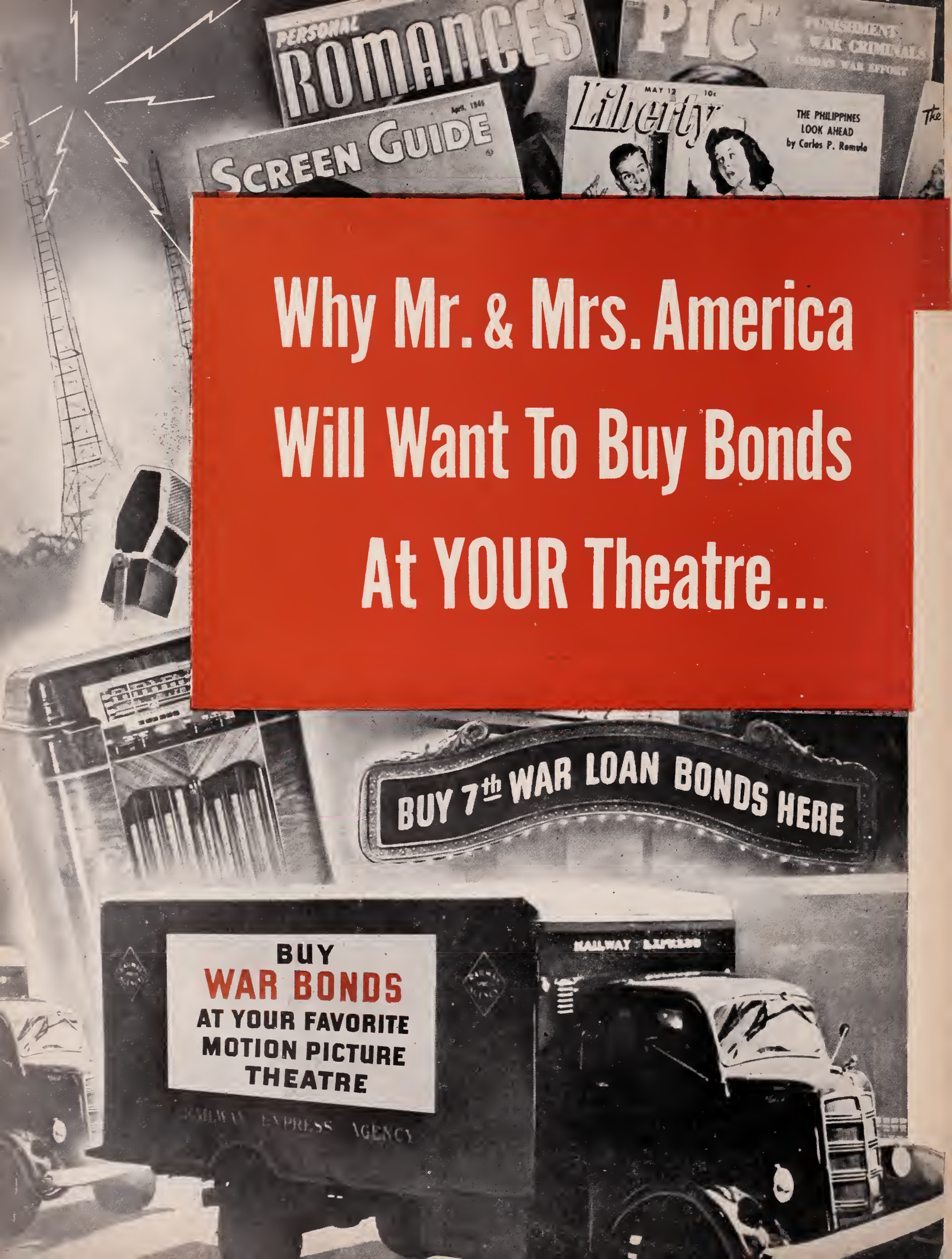
"GREAT WITH A GUN"

with DAN DURYEA • STEPHEN BARCLAY

ANTHONY MANN — *Director* • *Screen Play by* ANNE WIGTON, HEINZ HERALD, RICHARD WEIL
Story by ANNE WIGTON • *Bosed on a charocter "BIG SHOT" by* VICKI BAUM *from Collier's Mogozine*
Producer — WILLIAM WILDER

A REPUBLIC PICTURE




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SCREEN GUIDE
Liberty
THE PHILIPPINES LOOK AHEAD by Carlos P. Romulo
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WAR BONDS
AT YOUR FAVORITE MOTION PICTURE THEATRE



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Arrangements with Treasury, War and Navy Departments to man your Bond Booths with returned wounded veterans.

Plus all the promotion 16,000 energetic showmen will put in their own theatres.

That is why the American public will make your theatre its bond buying headquarters in the MIGHTY SEVENTH!

MIGHTY 7th War Loan

This message is sponsored as part of their contribution to the War Loan Campaign by Columbia, Metro-Goldwyn-Mayer, Paramount, RKO Radio, 20th Century-Fox, United Artists, Universal and Warner Bros.

THE BULLETIN BOARD....News About Industry's War Activities!

NEW YORK—With a total of 4,378 Bond Premieres, 1,687 children's Bond shows and 8,558 Free Movie Days already pledged by exhibitors for the "Showmen's Seventh" War Loan, an all-time record for such events is in prospect.

Tom J. Connors, National Distributor Chairman for the "Showmen's Seventh," reported these figures to National Chairman Pinanski, following telegraphic reports from distributor chairmen in the 31 exchange areas.

As compared with the Sixth War Loan, children's shows have scored a tremendous increase. Adjusted totals for the entire Sixth War Loan were 975 children's shows, 4,557 Bond Premieres and 8,911 Free Movie Days.

Connors stated that while the figures for the nation are highly encouraging for "E" Bond sales at theatres, much still remains to be done in a number of territories to bring the standings up to Sixth War Loan totals, and urged intensified activity in contacting individual exhibitors for pledges. He particularly stressed the urgency for effort by the distributors division in the field, in cooperation with exhibitor chairmen, to bring up the number of Bond Premieres and Free Movie Days.

The Minneapolis exchange territory tops the nation in Bond Premieres, with 331 already lined up, only 47 behind its Sixth War Loan total of 378, which was a record for the country.

Excluding metropolitan New York, Dallas leads in Free Movie Days, with 550 against 268 in the Sixth and is tops in children's shows with 193 as compared with 39 in the Sixth. Dallas is a leader in all events.

Metropolitan New York promises to outdo every record it has set. Of more than 700 theatres in the area, 611 have pledged for Free Movie Day, topping the nation. New York also has pledged 74 Bond Premieres, close to its Sixth War Loan total, and 82 children's shows, compared with 40 in the Sixth.

Boston, with 475 Free Movie Days compared with 143 in the Sixth, 97 children's shows and 214 Bond Premieres, and Los Angeles, with 225 Free Movie Days, 167 children's shows and 192 Bond Premieres, show large increases. Outstanding results were also reported by Chicago, St. Louis, New Orleans, Oklahoma City, Philadelphia, Albany, Pittsburgh, Memphis, Kansas City and Buffalo.

NEW YORK—Samuel Pinanski, National Chairman of the "Showmen's Seventh" War Loan, announced today that the Army Ground Forces have requested that the motion picture industry cooperate in the promotion of Infantry Day, June 15. The request was made through J. Edward Shugrue, Director of Motion Picture and Special Events, War Finance Division.

Request

NEW YORK—Jerry Zigmond, advertising and publicity coordinator for the "Showmen's Seventh" War Loan, urges all publicity chairmen to instruct theatres in their territory to send to the National Committee in New York three copies of all publicity and ads, photographs, radio scripts, flyers, bond premiere tickets, and the like. He also requests that publicity chairmen forward to him promotional material which they originate for the field. This material should be sent as it breaks instead of waiting until the end of the drive. This is necessary in order to give each territory full representation on drive activities, Zigmond said.

June 15 is the 170th anniversary of the appointment of General George Washington as commander-in-chief of the Continental Army, which in 1775 consisted almost entirely of infantry.

The industry's National Seventh War Loan Committee suggests that there are excellent opportunities for War Bond sales tied in with various Infantry Day events. In all 48 states, "Here's Your Infantry" demonstration teams, jointly sponsored by Army Ground Forces and the Treasury, will put on a realistic show centered around an attack on a Japanese pillbox by infantrymen.

There are also opportunities for the showing of "Battle of San Pietro," War Activities subject, since this film is designed to pay a deserved tribute to the men with the bayonets. Tieups can also be made to obtain war equipment for displays.

NEWARK, N. J.—One million dollars in "E" Bonds, maturity value, was sold for the all-star "Salute to Major Glenn Miller", all-stage show, at the Adams Theatre here May 22, A. A. Adams, chairman of the local Special Events Committee, announced.

This was the first "Salute to Major Glenn Miller" Bond show in the nation.

The event, featuring more than a score of stage, screen and radio personalities, was staged by Ben Griefer, Frank Dailey and Jay Wren, in cooperation with the Newark War Finance Committee.

TRENTON, N. J.—RKO Theatres in this area are going all-out for the "Showmen's Seventh" War Loan, Isidore Epstein, exhibitor co-chairman for Southern New Jersey, announced following receipt of a report from John C. Hearns, RKO Theatres division manager. A recent Bond premiere at the Capitol Theatre was sold out two days in advance, and additional premieres will be held June 14 at the Hildinger Mayfair Theatre and June 28 at the RKO Lincoln. Tickets for Bonds are being exchanged at all Trenton theatres, and publicity is carried on screens and in the lobbies of these theatres. Local radio stations are cooperating by supplying talent and plugs.

OMAHA—Theatres, retailers and newspapers of this city have joined hands in intensively promoting the Seventh War Loan, the cooperation extending throughout Douglas County. County bond headquarters have been set up in the large lobby of the Orpheum Theatre, manned by 24 workers of the Women's Division of the War Finance Committee, representing various organizations. First day the booth was open, the theatre processed $75,000 in Bonds.

The concentrated drive is in charge of William Miskell, Nebraska co-chairman for exhibitors; D. V. McLucas, distributor co-chairman, and Allan Hupp, for the merchants.

The Omaha World-Herald is offering $300 in prizes and two recognition flags to stimulate bond sales, the prizes to be divided between the retail store and the theatre showing the largest per-employe sale of bonds.

Bonds went like hot cakes for the Paramount Theatre's Bond premiere May 23, with all seats sold for the 2,776-seat house, Paramount donating "The Affairs of Susan." Bond booths have been set up in all theatre lobbies, staffed by women workers, as well as in downtown stores. A Liberty Bond bungalow is in operation at the city's busiest corner. All sold bonds for the premiere.

Two full Bond pages ads were promoted in the World-Herald, made up by theatre ad men. One of the pages was a cooperative ad on the Paramount's Bond premiere.

LOS ANGELES—An additional strong impetus to the coming weeks of the Seventh War Loan drive here is assured with today's announcement that Los Angeles' 425 schools, acting as a unit, will cooperate with the motion picture committee.

The first three Fridays in June at 3:15 P.M. have been set aside for school children to see especially arranged matinees at their neighborhood theatres in connection with their bond-selling efforts.

Each pupil who buys a War Bond of any denomination, converts a War Stamp album into a Bond or influences an adult to buy a Bond will be eligible for admission to the matinees. The programs will feature a major current film plus cartoons, travelogues, scientific subjects and War Activity shorts.

The tieup with the school system was made through Burton M. Oliver, supervisor of the Schools-at-War Thrift Department of the Board of Education.

F.l.a.s.h.e.s. KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★ The "Enchanted Voyage" troupe, currently on location in Florida with Lloyd Bacon directing, is expected back for shooting on the lot about June 11.

★★★ W. R. Sheehan has journeyed to New York clutching a print of "Captain Eddie," the Rickenbacker yarn, for showing to the home office execs. Lloyd Bacon also directed this one.

★★★ Louis D. Lighton, after six months hiding away for story work, is back at the studio ready to start action on "Anna and the King of Siam."

★★★ Director Bruce Humberstone turned college for a lecture on screenwriting to the extension class at University of California in Berkeley.

★★★ Dick Haymes will have the male lead in "The Shocking Miss Pilgrim," a Technicolor biggie which George Seaton will direct and William Perlberg direct.

★★★ Author — now Captain — Richard Macauley has been placed on the inactive status and is expected back at the studio within a week or so.

M-G-M ☆ ☆ ☆

★★★ "Now and Then," W. Somerset Maugham novel not yet completed, has been optioned by Leo.

★★★ Commander John Ford's auto accident brought star Robert Montgomery into action as pinch hitting director for sequences on "They Were Expendable."

★★★ Arthur Hornblow has been given the production ticket on the Sinclair Lewis novel, "Cass Timberlane." Hornblow's next production will be "Great Temptation," starring Greer Garson, with a September starting date scheduled.

Republic ☆ ☆ ☆

★★★ After viewing early cut of "The Cheaters," H. J. Yates was quick to add further ties to Joseph Schildkraut. The actor's previous two-a-year contract for three years has been upped to three-a-year.

★★★ Studio executive Al Wilson announces purchase of "Pennies to Burn," forthcoming novel by Rose Simon Kohn, for a hefty $30,000 figure after spirited major competition.

★★★ Dorrell and Stuart MacGowan will do the associate producer chores on their own original, "Night Train to Memphis." Another title currently on the MacGowan list is "Valley of the Zombies."

★★★ Term deal has been given Thomas Carr, who has directed three of the Sunset Carson series.

★★★ Recent Selective Service changes have left the status of Roy Rogers indefinite. The star just completed a hospital entertaining tour that had been planned as his last before entering the army.

★★★ B. G. Springstreen, who has been directing Wild Bill Elliott in the Red Ryder series, also draws a term pact.

Paramount ☆ ☆ ☆

★★★ James Hazen, vice-president of Hal Wallis productions, is in Hollywood for a lengthy visit to discuss future production plans for the independent Wallis unit.

★★★ Brian Donlevy is the latest addition to the cast of "Too Good to Be True," Ray Milland starrer, which is being directed by Sidney Lanfield. Theresa Wright has the top femme role.

★★★ Producer Danny Dare is preparing on the Heywood Broun novel, "The Sun Field."

★★★ Commander John Farrow is back in Hollywood after completion of his special European assignment for the Canadian government but his return to the studio is indefinite as there are other service assignments in prospect.

★★★ George Marshall is well into shooting on "The Blue Dahlia," which has Alan Ladd, Veronica Lake and William Bendix in the top roles.

★★★ The next Pine-Thomas production for Paramount will be "Hot Cargo," tale of army ex-tank men who take on a peacetime job in the timberlands.

Monogram ☆ ☆ ☆

★★★ A new record for any Monogram picture was set by King Brothers "Dillinger" at the Victoria in New York when the attraction passed the $100,000 mark in the fourth week. The fifth week continues strong.

★★★ Phil Rosen will direct "Gregory," a mystery yarn, on which Louis Berkoff makes his production debut for Monogram.

★★★ Shooting is under way on "The Shanghai Cobra," Charlie Chan yarn which Phil Karlson is directing, James Burkett producing.

★★★ The company's recently completed convention in Chicago was told of plans for bigger productions as soon as present raw stock limitations are lifted. Announcement was also made of the definite set-up which has Trem Carr in complete charge of production and Steve Broidy of distribution.

RKO-Radio ☆ ☆ ☆

★★★ "Double Trouble" is a new yarn bought for Leon Errol.

★★★ The first story to be bought from a Russian writer since the war started is "Die Gently, Stranger," bought for production by Val Lewton. The novel by David Tutaeff has scored in book form in England and is scheduled for early publication here.

★★★ New York reports say that RKO is going in heavily for Broadway stage production next season, with deals set for association with Max Gordon, Charles Casanave, Jed Harris and Oscar Serlin. Charles Koerner, production chieftain, planned the deals with his assistant, William Dozier, in the East to arrange the details..

Here & There ☆ ☆ ☆

★★★ Ed Golden, whose first United Artists offering will be based on the popular "Breakfast Club" radio program has lined up another radio specialty "Queen For a Day." The Mutual airer is sent out by over 200 stations, and will come to the screen under the production guidance of Bob Golden.

★★★ Dinah Shore has been renewed for her top radio spot for another year by sponsor Birds Eye Foods.

★★★ Alice Young has been named assistant to story editor Jack Jungmeyer at PRC.

★★★ Marjorie Reynolds is at Columbia for the feminine lead in "Song of Broadway." Star is on loan-out from Paramount.

★★★ Jack Moss, who has been both top business agent and producer, steps into directing at Columbia on the important "Snafu" from George Abbott's stage success. Moss will also be associate producer.

International ☆ ☆ ☆

★★★ Irving Pichel has wound up shooting on International's "Tomorrow Is Forever," after 13 weeks and a new budget record for the company—past the two million mark, with musical scoring and other details to come.

★★★ "Tomorrow Is Forever" has Claudette Colbert, Orson Welles, and George Brent in the top roles. David Lewis produced, Wiard Ihnen, Academy Award winner, designed the production, Joe Valentine was on the cameras.

★★★ William Goetz has announced an early production start for "It Had to Be You," from the Cosmopolitan magazine story "Pygmalion Jones" by Dorothy Kilgallon.

THE HONOR BOX WINNER

PAUL JONES

Produced

"A Medal For Benny"

A PARAMOUNT PICTURE

THE HONOR BOX WINNER

IRVING PICHEL

Director

"A Medal For Benny"

A PARAMOUNT PICTURE

THE HONOR BOX WINNER



Dorothy Lamour

"A Medal For Benny"

A PARAMOUNT PICTURE

THE HONOR BOX WINNER



Arturo de Cordova

Exclusive Management:
LOU IRWIN, Inc., Agency
9134 Sunset Blvd.

"A Medal For Benny"

A PARAMOUNT PICTURE

THE HONOR BOX WINNER



J. Carroll Naish

"A Medal For Benny"

A PARAMOUNT PICTURE

"Power of the Whistler" . . . . Series Standard

(COLUMBIA)

The Digest's Box office Estimate:

80%

Producer .....**Leonard S. Picker**

Director .....**Lew Landers**

The Players: Richard Dix, Janis Carter, Jeff Donnell, Loren Tindall, Tala Birell, John Abbott, Murray Alper, Cy Kendall.

Photography .....**L. W. O'Connell**

Time .....**66 minutes**

"The Power of the Whistler" maintains the workmanlike standard of this Columbia series, and with the added values of radio familiarity and the consistent Richard Dix following, should make a very satisfactory booking for the mystery fans.

It is the psychopathic type of yarn, Dix being presented as a killer whose twisted mind includes several personalities. He is of interest to us because his bad habits involve Janis Carter, foolish girl who rushes in where only movie heroines dare to tread.

Dix has temporarily lost his memory and identity, and is helped by the girl who starts to run down clues not knowing that as they unfold Dix will start a campaign of vengeance against those he believes to have harmed him, and that before long she will herself be a potential victim.

Script has its halting moments, but on the whole moves steadily forward under the direction of Lew Landers and really builds to a tense climax.

Performances are surprisingly good in a medium budget offering, Dix giving a real flavor to the psycho, Miss Carter making a tricky role believable, and support, particularly Jeff Donnell, excellent.

Exhibitor's Booking Suggestion: Very safe mystery booking for a 66 minute spot. . . . Previewed May 24th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "In the better than average class."

CARIETY: "An okay entry for supporting positions."

"Three's A Crowd" . . . . . Just Gets By

(REPUBLIC)

The Digest's Box office Estimate:

80%

Exec. producer .....**Armand L. Schaefer**

Associate producer .....**Walter Goetz**

Director .....**Les Selander**

The Players: Pamela Blake, Charles Gordon, Gertrude Michael, Pierre Watkin, Virginia Brissac, Ted Hecht, Grady Sutton, Tom London, Roland Varno, Anne O'Neal, Bud Geary, Nanette Vallon.

Photography .....**Bill Bradford**

Time .....**58 minutes**

Mignon Eberhardt's mystery novel, "Hasty Wedding," which memory tells us was a Satevpost serial, does not come off completely fortunate in its screen transition. Maybe, and again raking a mystery-glutted memory, we don't believe the original was really a top stride offering for Miss Eberhardt.

It's about the gal who is going to marry one man, thinks she loves another, pays a night-before-the-ceremony visit to the latter, and then finds herself in a mess of trouble when the guy is bumped off. There are too many characters and vaguely floating motivations for the scripter ever to get his hand in on the job, and Director Les Selander carries the same handicap.

Cast is adequate, without ability however to rise above the strictly mechanical parade of incident and the synthetic characterizations provided by the author. In other words, the people just don't seem to do anything sensible, while the author pushes them here and there.

Exhibitor's Booking Suggestion: Strictly filler. . . . Previewed May 24th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Loosely knit, slowness of pace, and contrived ending."

VARIETY: "Celluloid clambake that should never have happened."

The Box Office

(*Continued from Page* 5)

negative cost, "Dillinger" will show a very handsome profit for both Monogram and the exhibitors.

Lawrence Tierney, on loan-out from RKO, portrays Dillinger; and Edmund Lowe, Anne Jeffreys, Eduardo Ciannelli and Ralph Lewis head the featured cast. Max Nosseck directed for Producers M. and F. King, the independent producers who release all their product through Monogram.

WARNER BROS.

Warner Brothers-First National's only new release this week is "Escape in the Desert," 106 per cent. This remake of "The Petrified Forest" is both timely and gripping, but the marquee names are not pulling in many customers. If exhibitors exploit this picture they will get excellent results, because of the present newspaper headlines.

Phillip Dorn, Helmut Dantine and Jean Sullivan are co-starred and all turn in fine performances, even if they are not big marquee names. Edward Blatt directed for Producer Alex Gottlieb.

PRC

PRC Pictures also have one release, "The Man Who Walked Alone," 76 per cent. The story idea on this one is timely, because of so many returned servicemen; but the picture will only draw fairly well as there are no marquee names, unless exhibitors go out and exploit it. David O'Brien and Kay Aldrich have the romantic leads with Walter Catlett and Big Boy Williams featured. Christy Cabanne directed and also acted as Associate Producer to Executive Producer Leon Fromkess.

REPUBLIC

Republic's only new entry is "Hitchhike to Happiness," 81 per cent, a fairly entertaining musical comedy. This picture has no first-run value but will make a nice filler for the subsequent runs and smaller houses, where Al Pierce has his biggest following. Dale Evans and Brad Taylor are co-starred with Mr. Pierce. Joe Santley directed for Producer Donald Brown.

RKO

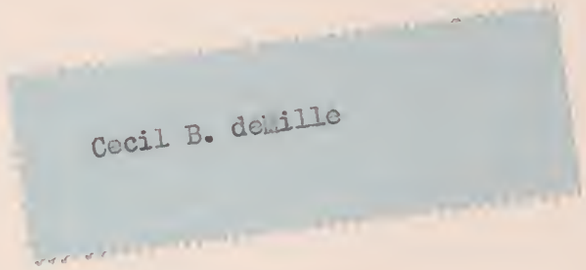
RKO-Radio Pictures' latest is "Pan-Americana," 90 per cent. This romantic comedy-drama will satisfy patrons but will have to be the lower half of a double bill as it has no pulling power of its own. Phillip Terry and Audrey Long are co-starred, with Eve Arden, Bob Benchley, Marc Cramer heading the featured cast, along with several musical specialty numbers. John H. Auer produced and directed.

Never Time to Stop Selling War Bonds!

THE BOX OFFICE DIGEST

1019 South Hauser • • Los Angeles 35, California

RETURN POSTAGE GUARANTEED



All Features Released in 1945

Here Come the Waves	PAR	201
A Tree Grows in Brooklyn	FOX	191
Diamond Horseshoe	FOX	178
Practically Yours	PAR	171
Without Love	MGM	167
The Clock	MGM	165
Blood On the Sun	UA	163
Affairs of Susan	PAR	163
Valley of Decision	MGM	162
A Song to Remember	COL	160
Salty O'Rourke	PAR	160
God is My Co-Pilot	WAR	159
Objective Burma	WAR	156
It's A Pleasure	RKO	154
The Three Caballeros	RKO	154
The Enchanted Cottage	RKO	153
Thunderhead—Flicka	FOX	151
Between Two Women	MGM	149
Picture of Dorian Gray	MGM	147
Bring On the Girls	PAR	144
Salome Where She Danced	UNIV	143
A Royal Scandal	FOX	143
Tonight and Every Night	COL	143
The Corn Is Green	WAR	143
Counter Attack	COL	142
A Medal For Benny	PAR	141
Keey Your Powder Dry	MGM	139
Flame of the Barbary Coast	REP	139
Belle of the Yukon	RKO	138
Murder, My Sweet	RKO	136
Sudan	UNIV	134
Hangover Square	FOX	134
Here Come the Co-eds	UNIV	133
It's In the Bag	UA	133
Hotel Berlin	WAR	133
Dillinger	MONO	132
Roughly Speaking	WAR	131
This Man's Navy	MGM	130
The Suspect	UNIV	125
Patrick the Great	UNIV	124
Fighting Lady	FOX	123
The Body Snatcher	RKO	122
Tomorrow the World	UA	121
Brewster's Millions	UA	119
Having Wonderful Crime	RKO	117
The Unseen	PAR	115
Frisco Sal	UNIV	114
Tarzan and the Amazons	RKO	113
Col. Blimp	UA	111
Escape In the Desert	WAR	106
Horn Blows at Midnight	WAR	106
Earl Carroll Vanities	REP	103
See My Lawyer	UNIV	100
Mollie and Me	FOX	94
Delightfully Dangerous	UA	92
Betrayal from the East	RKO	90
Pan-Americana	RKO	90
She Gets Her Man	UNIV	87
Crime, Inc.	PRC	86
Forever Yours	MONO	84
Eadie Was a Lady	COL	84
Eve Knew Her Apples	COL	84
Vampire's Ghost	REP	84
Phantom Speaks	REP	84
Mummy's Curse	UNIV	84
Rough, Tough & Ready	COL	84
House of Fear	UNIV	84
The Bullfighters	FOX	83
I'll Remember April	UNIV	83
Zombies On Broadway	RKO	83
Gentle Annie	MGM	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Show-Off	REP	83
Dangerous Passage	PAR	83
They Shall Have Faith	MONO	82
G. I. Honeymoon	MONO	82
Big Bonanza	REP	82
Under Western Skies	UNIV	82
The Chicago Kid	REP	82
A Song for Miss Julie	REP	82
High Powered	PAR	81
Song of the Sarong	UNIV	81
Identity Unknown	REP	81
Tahiti Nights	COL	81
What a Blonde	RKO	81
Hitchhike to Happiness	REP	81
Power of the Whistler	COL	80
Leave It To Blondie	COL	80
Fog Island	PRC	80
Nothing But Trouble	MGM	80
A Guy, A Gal, and A Pal	COL	80
Crime Doctor's Courage	COL	80
I Love a Mystery	COL	79
Strange Illusion	PRC	79
Two O'Clock Courage	RKO	78
Fashion Models	MONO	78
Night Club Girl	UNIV	78
My Gal Loves Music	UNIV	78
Nevada	RKO	78
Rogue's Gallery	PRC	78
There Goes Kelly	MONO	78
Castle of Crime	PRC	78
Docks of New York	MONO	77
The Kid Sister	PRC	76
Man Who Walked Alone	PRC	76
Youth on Trial	COL	76
Mr. Emmanuel	UA	76

Your Support of . . The Red Cross . . Helps Your Boys

Box Office
DIGEST

VOLUME 16, NO. 21 HOLLYWOOD, CALIF., JUNE 9, 1945

★

CURRENT PREVIEWS

★

"INCENDIARY BLONDE"

"ALONG CAME JONES"

"OUT OF THIS WORLD"

"THOUSAND AND ONE NIGHTS"

"CONFLICT"

"JUNIOR MISS"

"THE GREAT JOHN L."

"DON JUAN QUILLIGAN"

"BEDSIDE MANNER"

"WITHIN THESE WALLS"

"STEPPIN' IN SOCIETY"

"ONE EXCITING NIGHT"

"WHY GIRLS LEAVE HOME"

"PENTHOUSE RHYTHM"

★

The Box Office Reports:

●

"Thrill of A Romance" Soaring

●

Pasternak-Thorpe Combo Clicks

See Page Five

Published by Robert E. Welsh, 1019 So. Hauser Blvd., Los Angeles 35, California
Phone YOrk 1422; WE 5310 Subscription Rate, $10.00 Per Year

EDDIE'S TAKING IT ON THE CHIN AGAIN IN THE FUNNIEST FILM OF HIS CAREER!

Steppin' in Society





with

EDW. EVERETT HORTON
GLADYS GEORGE
and **RUTH TERRY**
ROBERT LIVINGSTON

•

JACK LaRUE • LOLA LANE
ISABEL JEWELL • FRANK JENKS

Directed by Alexander Esway
Adaptation and Screen Play by Bradford Ropes
Based on a Novel by Marcel Arnac

A Republic Picture

The Box Office
DIGEST
The Industry's
Distinctive Weekly

THE INFANTRY

An Editorial by ROBERT E. WELSH

Ernie Pyle keyed the wave of enthusiastic recognition for the part played by the ground-plodding infantry in the winning of wars. The man of the infantry, less spectacular in action, and less tempting for headline writers, came into his own.

There is no doubt now that the mud-mired doughboy is receiving the gratitude and the honor that is his due.

So we switch from the army of the fighting front to the army of the home front—and one division of that army, the men who sell the War Bonds to back up that front.

We nominate for the infantry of War Bond selling, the lowly member of the team, the motion picture exhibitor. And the individual theater manager in chain operations.

His is the plodding, plugging, never fully appreciated task in the spectacular drive.

* * *

He needs the other branches of the service. Just as the Army needs its air corps, its service of supply, its tank dervishes, and so on, he needs the prominent star personality, the flash of creative genius in pictured messages and airborne salestalk.

Yes, he needs the spectacle. And all credit to the personalities and brains that provide that spectacle.

But there is also the infantry in war. And the infantry does the mopping up. The infantry alone can tell you when you have won.

The exhibitor is the infantryman of the drives.

He is right down there on the ground, face to face with his problems, not viewing from the heights.

* * *

And consider those problems:

Let us grant that first of all he should be a business man. He must show a profit on his daily activities in order to live.

But his way of getting that profit is the selling of ENTERTAINMENT—the appeal to customers who are seeking an escape from the daily chores and worries of life.

That is his trap—entertainment. It is a sweet trap—buttered, and relished by the customers.

Aha!—there is a trap. He must turn around on these people who have come to him with their cash for ESCAPE—and he must sell them.

Yes, sell them. Plain downright selling, no matter how beautifully you wrap it in patriotic phrases.

That's where the parallel grows—the infantryman comes face to face with an individual enemy, the exhibitor is face to face with the man who has the dollars to buy the bonds.

Face to face. No spotlight for his efforts, few rewards to be compared with the medals of battle action, only in most cases—like in the infantry—the consciousness of giving a needed job all the strength he can muster.

* * *

There is another parallel between the infantry and the exhibitor.

The individual foot soldier might mean little in the mass of armies numbered in millions. The individual motion picture theater measures very small in a patriotic effort that enlists all the might of a nation.

But add them up.

It is the Jones, Smith, and Brown combination that makes up the infantry's pile-driving punch; it is the individual motion picture theater, from Broadway palace to Main Street shooting gallery that makes up the infantry of War Bond selling.

The air force demolishes a city in spectacular fashion; the spectacular in bond-selling totals in millions the accomplishments of a single night—

But the E Bonds that spread the investment in Uncle Sam among all his people, the E Bonds that pull out the reluctant dollar, the neglected dollar, are sold by the infantry of the drives—the exhibitor.

The exhibitor in a single theater, multiplied by the exhibitors in ten thousand houses.

Salute the infantry!

The Box Office

DIGEST "HONOR BOX"

This Week MGM Wins With "THRILL OF A ROMANCE"

163%



JOE PASTERNAK



RICHARD THORPE



ESTHER WILLIAMS



VAN JOHNSON



LAURITZ MELCHIOR

☆

THE PICTURE

Producer
Joe Pasternak

Director
Richard Thorpe

Origiual Screeuplay
Richard Connell
Gladys Lehman

Photography
Harry Stradling

Art direction
Cedric Gibbons
Hans Peters

Musical direction
Georgie Stoll

Editor
George Boemler



TOMMY DORSEY

☆

THE PLAYERS

Van Johnson
Esther Williams
Lauritz Melchior
Tommy Dorsey and Orchestra
Frances Gifford
Henry Travers
Spring Byington
Carleton G. Young
Ethel Griffies
Donald Curtis
Jerry Scott
Fernando Alvarado
Helene Stanley
Vince Barnett
Billy House
Joan Fay Macaboy

The Box Office: MGM Week's Winner With "Thrill of A Romance"

By NORMAN WEBB

Of Nine New Releases in the Past Week, Three Ran Over 100%, Four Came Through Okay, and Two Were Very Weak

9 NEW RELEASES NOT IN LAST ISSUE

		%	*We Est.*
Thrill of a Romance	MGM	163	165
China Sky	RKO	136	140
Pillow to Post	WAR	123	125
Brighton Strangler	RKO	88	90
Fighting Guardsman	COL	85	85
Thoroughbreds	REP	81	80
Phantom of 42nd St.	PRC	80	80
Hollywood & Vine	PRC	77	75
Swing Out, Sister	UNIV	77	75

MGM—1 Release

Metro-Goldwyn-Mayer's new Technicolor musical "Thrill of A Romance" co-starring the very popular Van Johnson with Esther Williams, has opened up at a high 163 per cent, and from all indications will probably build on future bookings, as this is the type of entertainment that is popular with everybody, from the bobby-sox brigade to the oldsters.

The excellent supporting cast is headed by the popular Lauritz Melchior, of opera fame, making his first screen appearance to good advantage. The music is furnished by Tommy Dorsey and his orchestra; with Frances Gifford, Henry Travers, Spring Byington, and Carleton Young, featured.

This production promises to be Joe Pasternak's biggest box office hit since joining MGM, and Dick Thorpe turned in a very outstanding directorial job; incidentally, this top team was also responsible for MGM's big musical hit of last year, "Two Girls and A Sailor." This is one of those pictures that will be held over for second and third weeks in practically all situations.

RKO—2 Releases

RKO-Radio Pictures have two new releases, one a big box office hit, while the second is a much better-than-average programmer. Pearl Buck's "China Sky" is averaging quite satisfactorily at a 136 per cent average. This tale of Chinese guerilla fighters has a human interest plot, presenting Randolph Scott as the doctor in charge of an out-post hospital, which the Japs are continually bombarding. Ruth Warrick and Ellen Drew are co-starred with Mr. Scott, with Richard Loo, Anthony Quinn, Philip Ahn, and Carol Thurston heading the featured cast.

Ray Enright directed this fast moving war melodrama for Producer Maurice Geraghty, and Jack Gross was executive producer.

RKO's second release, "The Brighton Strangler," 88 per cent, is a heavy, psychological murder melodrama laid in London. John Loder and June Duprez are co-starred and accordingly this one is not quite strong enough for top billing, except in those houses where the public go for the heavy, horror melodrama type of story.

Max Nosseck directed and also collaborated on the screen play and Herman Schlom produced. The P.-T.A. says "not particularly recommended for children;" so better try and book this one in the middle of the week.

WARNER'S—1 Release

"Pillow To Post," 123 per cent, is the only new Warner release this week and is doing very satisfactory business, and as the theme is so timely it is a picture that will definitely build on word-of-mouth advertising. This fast moving wartime comedy dealing with the housing shortage presents Ida Lupino very effectively in a comedy role, for a change. William Prince is her new leading man with Sydney Greenstreet, Ruth Donnelly, Stuart Erwin, Willie Best, Paul Harvey, and Louis Armstrong and his orchestra heading the featured cast.

Warner's young and promising new director, Vincent Sherman, turned in a fine directorial job for veteran producer Alex Gottlieb, who has produced many of Warner's top pictures, of which "Janie" was the best to date.

COLUMBIA—1 Release

Alexandre Dumas' "The Fighting Guardsman," 85 per cent, is Columbia's new release this week and is not any too strong at the box office, considering what the studio had anticipated. While this French and English costume picture has considerable production value, it is lacking in marquee names.

Anita Louise, long absent from the screen, is co-starred with Willard Parker. Janis Carter, George Macready, Lloyd Corrigan, and Edgar Buchanan head the featured cast. Henry Levin directed for Producer Michel Kraike. Not strong enough for single billing.

REPUBLIC—Also 1 Release

Republic's latest, "Thoroughbreds," 81 per cent, is a fairly entertaining programmer about a cavalry officer and his horse. As "Flicka" has made this type of story popular, this picture will probably prove quite satisfactory in the nabes, although this one is not strong enough for big first run situations. The story is built around the horse "Sireson," with Tom Neal starred, as his owner. Adele Mara has the feminine lead with Gene Garrick, Paul Harvey and Roger Pryor featured. George Blair directed for Producer Lester Sharpe.

PRC—2 Releases

PRC Exchanges, most of which are now being bought up by executive Leon Fromkess, have two new programmers this week that will get by as satisfactory fillers.

"The Phantom of 42nd St.," 80 per cent, is a fairly entertaining murder mystery—but is minus strong marquee names. Dave O'Brien and Kay Aldridge are co-starred, with Alan Mowbray and Frank Jenks featured. Al Herman directed and co-produced with Martin Mooney.

PRC's second release, "Hollywood and Vine," 77 per cent, is an entertaining romantic comedy, co-starring Jimmy Ellison and Wanda McKay, that will satisfy your patrons but will not pull any too strong at the box office. So better book this one with a big percentage picture. Ralph Morgan, Franklyn Pangborn, and Leon Belasco are featured. Alexis Thurn-Taxis directed for Producer Leon Fromkess.

UNIVERSAL—1 Release

"Swing Out, Sister," 77 per cent, is a Universal program musical comedy of no special importance and minus marquee names. Rod Cameron and Frances Raeburn have the romantic leads with Arthur Treacher, Billie Burke, Samuel S. Hinds, and Fuzzy Knight, featured. Edward Lilley directed for Producer Bernard Burton.

PICTURES "GOING UP"

		Was	*Now*
Diamond Horseshoe	FOX	178	180
Salty O'Rourke	PAR	160	162
Enchanted Cottage	RKO	153	157
Between Two Women	MGM	149	155
Dillinger	MONO	132	136
Roughly Speaking	WAR	131	135
Horn Blows at Midnight	WAR	101	107
Forever Yours	MONO	84	86

PICTURES "GOING DOWN"

		Was	*Now*
Blood on the Sun	UA	163	152
A Royal Scandal	FOX	143	136
Murder, My Sweet	RKO	135	133
Counter Attack	COL	142	131
Picture of Dorian Gray	MGM	147	130
Tomorrow, the World	UA	128	126
This Man's Navy	MGM	130	123
Patrick, The Great	UNIV	124	117
The Unseen	PAR	115	113
Having Wonderful Crime	FKO	117	113
Col. Blimp	UA	112	103
Escape In The Desert	WAR	106	102
The Body Snatcher	RKO	124	98
See My Lawyer	UNIV	100	94
Betrayal From The East	RKO	94	90
Pan Americana	RKO	90	85
Zombies on Broadway	RKO	83	80
I'll Remember April	UNIV	83	80
Song Of The Sarong	UNIV	81	78

The Highlighter: Just Talks About Things That Are of Interest

Buddy De Sylva, now on the mend after some serious hours in the hospital following a recent heart attack, can warm his spirits with realization of how the news of his illness affected all of Hollywood. . . . De Sylva is a maker of friends, and the evidence is in the terrible shock it was to the studio world to hear of his illness. . . . With all of his brilliant stage success on New York's White Way, Buddy De Sylva is really of Hollywood, and Hollywood's creative workers. . . . He grew up with "the gang." . . . Was one with them in the early days before he travelled off to the bright Broadway horizon, has been one with them since he returned to perform that miracle for Paramount production. . . . It has been just the toughest possible sort of break in the luck that he should have to answer hospital call just when he was embarking on the future so close to his heart—the handling of his own independent production unit, and without the backbreaking chores of complete program guidance. . . . Hurry up and get well, Buddy, the boys want you back.

★ ★ ★

The Society of Independent Motion Picture Producers is stepping into the limelight. . . . Acquisition of Donald Nelson, who has been quite a big figure in the conduct of this particular war, is certainly evidence that the independents are not just a social gathering, resolution-passing organization. . . . They must have important things on the griddle and an eye to the long view. . . . Nelson's title, announced by David O. Selznick, will be President of the Society of Independent Motion Picture Producers. . . . He brings with him to the new post as assistant, David M. Noyes, former New York advertising man and more recently his chief aide in the War Production Board. . . . The one-time Sears-Roebuck chief will maintain offices in New York and Hollywood.

★ ★ ★

And so what? . . . Certainly the independents are not playing tiddleywinks when they step out to corral a man of the Donald Nelson calibre. . . . This is the man who sat on the hottest seat of the war, who performed his job, who was trusted to journey to Moscow and China to make it an international job. . . . And he comes to represent a group of motion picture producers. . . . Not for peanuts in money reward, and certainly not for mild expectations as to some certain job to be done. . . . Efficient John C. Flinn continues as executive secretary. . . . Flinn, whose experience in many branches of the industry dates back to the original Famous Players-Lasky that grew up to today's Paramount, will be invaluable to a man new to our ways.

★ ★ ★

If you wonder why this group formed as a "Society of Independent Motion Picture Producers" feels that it needs a strong man to front—and that it has coming problems to be met—then you should talk occasionally with the important type of independent who belongs to the organization. . . . These are not the independents of the old Gower Street or the fictionalized Poverty Row. . . . They are big time operators who shoot the wad on big time pictures. . . . Most of them bid with anybody for vehicles, they pay over ceiling for stellar names, they shoot the limit on the production. . . . But there isn't a one who feels that he is getting a fully square deal when he goes to market with his wares. . . . The producer-distributor set-up. . . . Now that is a problem too big for Your Highlighter to enter in these off-hand remarks, but it is a problem that worries the ambitious, money-willing independent, both as a business man and as a creator of screen entertainment. . . . Donald Nelson's appointment is notice that these men have some ideas about the future handling of that problem.

★ ★ ★

You have food for quite a lot of thought by just glancing over the roster of that Independent Motion Picture Producers Association—or Society, if you must be correct. . . . Here are the names: Benedict Bogeaus, William Cagney, Charles Chaplin, Edward A. Golden, Leo Spitz, William Goetz, Jesse L. Lasky, Jules Levey, David L. Loew, Mary Pickford, Arnold Pressburger, Rainbow Productions, Charles R. Rogers, Harry Sherman, Jack Skirball, Andrew Stone, Hunt Stromberg, United Artists, Orson Welles, Walt Disney, Walter Wanger, Sol Lesser, Edward Small, Samuel Goldwyn, David O. Selznick.

Have you any plans for setting up a distributing organization? . . . How would you like to sign up that roster of producers just as a start?

A stray news item that Warner Brothers have renewed their contract with Alan Hale reminds the Highlighter that he will have to take time out some of these weeks to give considerable space to the character players—the phrase never quite told us the true standing of these troupers—who play so important a part in the success of pictures and in the hold of pictures on fan followings. . . . We could start with Hale, Barry Fitzgerald, J. Carroll Naish, and go on and on. . . . But it happens to be Alan Hale's name that is in mind just now because it was mentioned in an exhibitor letter the same day that we heard the news about his new deal at the Valley studio.

★ ★ ★

In the course of some interesting comments on current attractions this exhibitor, probably prompted by some recent attraction, got around to Hale's name. . . . He was talking about the many different angles that go to make up audience draw—title, stars, Technicolor, etc., and on to say about Hale:

"He plays every conceivable kind of role equally well, and sometimes audiences seemed to like our fine actors who are featured in support about as well as they do the stars. Certainly the brilliant character actors like Alan Hale are the backbone of our pictures because they can always be depended upon to contribute splendid performances. My checkup shows that Alan appears in a large quota of Warners pictures, playing even small roles as well as his featured roles, with the same fidelity and appeal. Such actors are invaluable, which is probably the reason Hale goes along like Tennyson's immortal brook."

★ ★ ★

This Hale is quite a remarkable fellow. Every time we sink down into one of those comfortable pushback chairs at a Hollywood news reel theater, we mentally salute Alan because he is the clever "business man" who put them in there. Alan had the foresight to back the inventor, finally sold the idea to a big Chicago furniture company, and now the Kroehler pushback chair has been installed in many of the leading theaters in the country. Personally, we think it is a boon to the human race of theatergoers. . . . At least to their—backbones.

You Can Not Go Wrong on Box Office Digest Figures!

F.l.a.s.h.e.s. KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★ Darryl Zanuck announces that much of the filming of "American Guerilla in the Philippines" will be done in Puerto Rican islands to duplicate Leyte and other South Pacific spots in the famous yarn. Director Henry King leaves Hollywood July 9th ahead of the company to scout locations.

★★★ William Bacher, currently shooting "Leave Her to Heaven" has been rewarded already with an option lifting continuing his services for 20th-Fox for another year.

★★★ George Jessel's option has also been picked up. He has completed production of "The Dolly Sisters," is currently on "Kitten On the Keys," and is preparing the O. Henry yarn.

★★★ Winnie Sheehan never did get off to New York with that "Captain Eddie" print. On advice of his physician the trip was called off.

★★★ Anne Baxter is due back at the studio after a hospital trip for the soldiers to start in "Smokey," Technicolor version of the Will James horse classic.

★★★ Otto Brower is handling a second unit on "Fallen Angel."

★★★ Ben Silvey's second production, "The Spider" will have Faye Marlowe in the lead. Robert Webb directs.

★★★ Veteran big time star of the silent days Tom Moore, recently drama coach for the highly successful Studio Players, has been given a term contract to do his own acting in the studio's pictures.

Republic ☆ ☆ ☆

★★★ Distribution prexy Jimmy Grainger and many of his aides from New York and Western offices have been at the studio holding conferences with Al Wilson, production head.

★★★ FBI officials in Washington are currently checking the script of "Baby Face," original by Don "Red" Barry which William Sullivan will handle as associate producer.

★★★ Shooting is under way on "A Guy Could Change," with William K. Howard as producer-director. Allan Lane is starred, the cast includes Joseph Crehan, Gerald Mohr, Wallace Ford, Stephanie Bachelor, Wally Vernon, Twinkle Watts, Adele Mara.

★★★ Al Rogell, now winding up on "Love, Honor and Goodby," Harry Grey production, has signed a new deal calling for two pictures a year as producer-director, with an option on a third. New termer takes effect after completion of present chore.

★★★ Frank Borzage, starting "Concerto" July 1st, has set "That Man Malone," with John Wayne in view as star, for his second under the producer-director deal. Story was purchased from RKO.

RKO-Radio ☆ ☆ ☆

★★★ Illness of Mrs. Charles Koerner may cause studio tops Koerner to miss out on the projected trip of picture executives to the European battlefronts.

★★★ Bill Williams, tagged by Louella Parsons as the Van Johnson of RKO, has been set for the lead in "Tomorrow Is Here."

★★★ Richard Berger will hold producer reins on "Never Say Die," story about a newspaper man, ex-soldier, who believes he has only six months to live. Scheduled for the Frank Gross unit.

★★★ Dewey Starkey, 20 years with the company, steps up in the production department, taking over the assistant production manager job vacated by Argyle Nelson, who has joined David O. Selznick as production chief.

M-G-M ☆ ☆ ☆

★★★ Playwright Robert Sherwood, long associated with the late President in the war effort, has been optioned by MGM for a future biographical subject on his chief.

★★★ Shooting is under way on the latest Joe Pasternak-Henry Koster special, "Two Sisters From Boston." Kathryn Grayson and Jimmy Durante top the cast, which also includes Lauritz Melchior, June Allyson, and Peter Lawford.

★★★ Commander John Ford has resumed shooting on "They Were Expendable," following a two week auto accident lay-off.

★★★ Roy Rowland, assigned to direction of "Alley Cowboys," is now in Amarillo, Texas, preparing for location shooting.

★★★ Harold Hopper, who left Uncle Sam's service to take over the general manager's post at MGM has resigned to devote full time to his many local real estate and independent financing activities.

Monogram ☆ ☆ ☆

★★★ "Allotment Wives" has been set as the next Kay Francis production. Jeffrey Bernerd will again be associate with Miss Francis and Will Nigh will direct. Addison Richards has been signed for the cast.

★★★ The studio humming with daily reports on the terrific box office business being run up by the King Brothers production, "Dillinger."

Paramount ☆ ☆ ☆

★★★ Shooting has been completed on "Stork Club," first B. G. DeSylva production under his independent contract. Meanwhile Buddy was sent to Cedars of Lebanon with a slight heart attack which on Friday was reported to have turned more seriously.

★★★ Pine-Thomas have set Barbara Britton and Robert Lowery for the leads in "They Made Me A Killer."

★★★ Studio all hot and bothered by reception given George Marshall's "Incendiary Blonde." There were high expectations but the reception of the critics and New York's sales execs has surpassed any anticipation. The picture has already been set as a "Celebration" release.

★★★ After two years on Paramount shorts Lou Harris has been assigned to feature production and will tackle "I Married Them" as his first. Title may be changed to "Home, Sweet Home" for the screen. Story of a guy who steps into a whacky family.

★★★ Irving Berlin's "Blue Skies" will chalk up a lot of marks for Bing Crosby—his 35th feature production, his 15th year in the industry, and his 13th year with Paramount.

★★★ For the third time John Farrow will direct Allan Ladd and William Bendix as a team—when he gets his service release. First was "China," second "Two Years Before the Mast," and to come is "Calcutta," now being prepared.

★★★ Pine-Thomas, with two years more on their outside production deal for Paramount, have already set next season's seven.

★★★ Options have been picked up on Diana Lynn, Johnny Coy and Byron Barr.

★★★ Hal Wallis has acquired rights to "Love Dies Bleeding," with plans for a Lizabeth Scott starrer. Miss Scott is under personal contract to Wallis, and currently receiving raves for her work in "You Came Along," scheduled for the next Wallis release.

Here & There ☆ ☆ ☆

★★★ Abbott and Costello start a nationwide personal appearance tour July 3rd, the comedians having gone East on completion of "Abbott and Costello in Hollywood." Tour starts at the Roxy, proceeds are to go to the national youth foundation sponsored by the team.

★★★ Famous Artists, Inc., the Charles Feldman-Myrt Blum organization, has worked out one of the biggest recent Hollywood deals, taking over the important client list of the late Myron Selznick.

★★★ Leon Fromkess, of PRC, has signed Frank Wisbar, European director.

(*Continued on Page* 22)

THE HONOR BOX WINNER

JOE PASTERNAK

Producer



"Thrill of A Romance"



A METRO-GOLDWYN-MAYER PICTURE

THE HONOR BOX WINNER

RICHARD THORPE

Directed

"Thrill of A Romance"

A METRO-GOLDWYN-MAYER PICTURE

THE HONOR BOX WINNER

VAN JOHNSON

"Thrill of A Romance"

A METRO-GOLDWYN-MAYER PICTURE

THE HONOR BOX WINNER



Esther Williams

"Thrill of A Romance"

A METRO-GOLDWYN-MAYER PICTURE

THE HONOR BOX WINNER



Lauritz Melchior

"Thrill of A Romance"

A METRO-GOLDWYN-MAYER PICTURE

"Incendiary Blonde" . . Hot Title and Box Office

(PARAMOUNT)

The Digest's Box office Estimate:

175%

Producer ..... **Joseph Sistrom**
Director ..... **George Marshall**
The Players: Betty Hutton, Arturo de Cordova, Charles Ruggles, Albert Dekker, Barry Fitzgerald, Mary Phillips, Bill Goodwin, Edward Cianneli, The Maxellos, Maurice Rocco.
Photography ..... **Ray Rennahan**
Time ..... **112 minutes**

"Incendiary Blonde" is a hot title for a picture that should also prove a very hot box office number these days. Rich in Technicolor lavishness, jam-packed with brilliant performers, its action has been guided by Director George Marshall for all-out, all the way, entertainment.

Texas Guinan, famous "Hello Sucker!" figure of the gay Twenties, is the peg upon which the show elements have been woven. La Guinan's life covered a wide span from the cow country, to Hollywood, and to the caverns of New York's night club alleys. The broad canvas allows for every angle of entertainment—heart interest, music, comedy, and the canvas has been painted in Tehcnicolor.

The colorful characterization of Texas, and the oft-changing backgrounds give wide scope to Betty Hutton's unique talents, and the little girl comes through with the top performance of her career. At her side is Arturo de Cordova, also at his best, and continuing to register as a Paramount stellar asset to be reckoned with.

Barry Fitzgerald, seen as father of the bizarre Guinan, sinks his teeth into a meaty role as only Fitzgerald can do it. Balance of the support is also in excellent hands as a glance at the cast list above will show.

George Marshall has directed his subject with sympathetic understanding of the dramatic story thread that is the real picture and his sure, adept, hand on the comedy factors that make for so much of the entertainment.

Exhibitor's Booking Suggestion: Hot number. . . Previewed June 8th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Largely dependent on its cast for drawing power — which is no mean drawer."

VARIETY: "Adds up to box office values."

Current Previews

		%
INCENDIARY BLONDE	**PARA**	**175**
ALONG CAME JONES	**INTER-RKO**	**160**
OUT OF THIS WORLD	**PARA**	**155**
JUNIOR MISS	**20TH-FOX**	**130**
THOUSAND AND ONE NIGHTS	**COL**	**130**
CONFLICT	**WARNERS**	**140**
THE GREAT JOHN L	**UA**	**120**
DON JUAN QUILLIGAN	**20TH-FOX**	**110**
BEDSIDE MANNER	**STONE-UA**	**110**
WITHIN THESE WALLS	**20TH-FOX**	**90**
STEPPIN' IN SOCIETY	**REPUB**	**80**
ONE EXCITING NIGHT	**PARA**	**80**
WHY GIRLS LEAVE HOME	**PRC**	**80**
PENTHOUSE RHYTHM	**UNIV**	**75**

"Great John L." . . . . . Sound Audience Pic

(UNITED ARTISTS)

(For Bing Crosby Productions)

The Digest's Box Office Estimate:

120%

Producers: Frank R. Mastroly, James Edward Grant.
Associate producer ..... **Milton Carter**
Director ..... **Frank Tuttle**
The Players: Linda Darnell, Barbara Britton, Greg McClure, Otto Kruger, Wallace Ford, George Mathews, Robert Barrat, J. M. Kerrigan, Joel Friedkin, Simon Semenoff, Harry Crocker, Frank McGown, Fritz Feld, Lee Sullivan.
Photography ..... **James Van Trees**
Songs ..... **Johnny Burke, James Van Heusen**
Time ..... **96 minutes**

Bing Crosby's first independent production venture is solid audience entertainment, of the hail-fellow, down-to-earth type that might well be imagined from the title and the he-man subject. The title is also indication that the box office must be guaged by the fact that it is more of a man's attraction than a woman draw, and exploitation aimed accordingly. With the exception of Linda Darnell the players are also new to marquees.

An item not to be forgotten on the sxploitation side is the fact that Bing has himself already paved the way in numerous radio mentions and singing of the popular song numbers.

Audience values are solid showmanship. There are laughs and tears in the real socko groove; there are, as you might expect, some really thrilling ring battles.

All this has been guided by veteran Director Frank Tuttle with a sure hand, and there are evidences that when script needed an injection of sheer inspiration, Tuttle was on hand. For instance, the hilarious scene where the Great John L. is baffled by a French exponent of savate, where the feet smash harder than the fists. It isn't difficult to trace that scene back to the fact that Tuttle is unique among picture directors in his knowledge of ballet, and knowledge of that sort is the premise for the adroit execution of the scene.

Tuttle has also done a good job in the introduction of Greg McClure, seen as the great one himself, to the screen. Obviously new, McClure is made to seem the crudely blatant John L. for that very reason, and he has the personality—plus physique—to get not a few ah's from susceptible femmes and envious grunts from such males as your reviewer.

Linda Darnell, always the trouper, gives substance to the scripter's effort to weave romance and heart interest into the almost legendary title character. Miss Darnell's skill is only surpassed by her oomph. There is a neat contribution from Barbara Britton.

The story is pretty much hop-skip-and-jump biography, held together by the romantic angle and the continuing bouts of John L. with the Demon Rum, episodic in the telling but also for that reason a pretty consistent succession of highlight sequences and continued suspense. Atmosphere of the old time sport world is excellently achieved, and colorful in audience appeal.

Exhibitor's Booking Suggestion: Solid audience bet, get a woman angle in the selling. . . . Previewed May 31st.

VARIETY: "Provides a generous measure of entertainment."

Never Time to Stop Selling War Bonds !

"Out Of This World" . . . . Novel Laugh Hit

(PARAMOUNT)

The Digest's Box Office Estimate:

155%

Associate producer ..... **Sam Coslow**
Director ..... **Hal Walker**
The Players: Eddie Bracken, Veronica Lake, Diana Lynn, Cass Daley, Parkyakarkus, Donald MacBride, Florence Bates, Garry Crosby, Phillip Crosby, Dennis Crosby, Lin Crosby, Olga San Juan, Nancy Porter, Audrey Young, Carol Deere, Carmen Cavallaro, Ted Fio Rito, Henry King, Ray Noble and Joe Reichman.
Photography ..... **Stuart Thompson**
Time ..... **97 minutes**

Sam Coslow, currently busy preparing on Mary Pickford's initial independent production, gives a forecast of the Coslow possibilities in this grand show. And Hal Walker, Paramount director whose pictures continue to get studio raves while they champ at the starting gate awaiting release, finally shows us outsiders what he has on the ball.

The theme of "Out of This World" is a hilarious kidding of crooners and swooners, the not entirely new plot thingumbob is the idea of a show troupe that sells more than 100 per cent in partnership interests and then faces the usual complications.

The plot is sufficient, without being burdensome, to provide a wealth of melody, fast-moving comedy, and has a knockout climax not necessarily related to the proceedings which offers five maestros at five pianos. Here are the names: Carmen Cavallaro, Fio Rito, Ray Noble, Henry King, Joe Reichman.

Bracken is a singing messenger boy. Warbling at the graduation exercises for his almy mammy an orphan asylum, circumstances make it appear that he makes 'em swoon, when Veronica Lake really collapses from over-dieting. Comes a *Life* magazine photo, national publicity, the opportunity to go to New York with his orchestra for a chain broadcast. Fame and fortune beckon, and the obstacles that hamper are consistently funny.

And here is the kick-off: Bracken is the crooner of the picture, but the voice is a dubbed sound track by Bing Crosby. The result is socko audience stuff.

Bracken has never been better, will solidly cement his following and add to it. Diana Lynn, being groomed for big things by Paramount, deserves the boosting. Miss Lake is right at home.

A novelty note is a sequence with Bing Crosby's four boys. The youngsters acquit themselves ably and should almost warrant special billing when you consider the radio and fan magazine publicity that they have accumulated.

Production is a sound credit for both Producer Sam Coslow and Director Hal Walker. They have tackled the sort of subject that could easily go wrong in many directions and come through with a smooth, delightful, frequently hilarious, ofttimes melodious piece of major league entertainment.

Exhibitor's Booking Suggestion: Can't miss. . . . Previewed June 5th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "This one has all the classy makings of grade A entertainment."

"Don Juan Quilligan" . . . . . Plenty of Fun

(20th CENTURY-FOX)

The Digest's Box office Estimate:

110%

Producer ..... **William LeBaron**
Director ..... **Frank Tuttle**
The Players: William Bendix, Joan Blondell, Phil Silvers, Anne Revere, B. S. Pully, Mary Treen, John Russell, Veda Ann Borg, Thurston Hall, Cara Williams, Richard Gaines, Hobart Cavanaugh, Rene Carson, George Macready, Helen Freeman, Charles Cane, Anthony Caruso, Eddie Acuff, Joel Friedkin, Charles Marsh, Emmett Vogan, James Flavin, John Allbright, Charles D. Brown, Lee Phelps, Tom Dugan, Carey Harrison, Genevieve Bell, Jimmy Conlin.
Photography ..... **Norbert Brodine**
Time ..... **75 minutes**

This is lush comedy—broad insofar as its effect on the ribs is concerned, but so skillfully handled by Director Frank Tuttle as to not completely baffle your intelligence, and played to the hilt by a grand cast of fun-getters.

You must figure William Bendix in the screwiest characterization of a screwy screen career, then surround him with Joan Blondell, Phil Silvers and Mary Treen running rampant, to sense the possibilities. You can go on from there to an ace scripting and top it off with the assurance of Tuttle's direction.

Bendix is a barge captain on the Harlem River in New York. That gives you an idea. Then have Bendix a slug-nut who sees the face of his dear mother in every girl he meets—and tie him up with two of them to the point of innocent bigamy. Anything can happen from there on. But you need a shot of hop to stretch your imagination to the full extent of what does happen.

Joan and Mary are the girls—wives later—in the yarn, Phil Silvers the ebullient mate of the Bendix craft. Situations and dialogue give rich opportunities to the principals and they wrap the possibilities up.

Exhibitor's Booking Suggestion: Sure-fire laugh number. . . . Previewed June 1st.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "It'll pay off double in well filled theaters and box offices."

VARIETY: "Should meet with hilarious response from average audiences."

"Within These Walls" . . . . Old-Style Meller

(20th CENTURY-FOX)

The Digest's Box office Estimate:

90%

Producer ..... **Ben Silvey**
Director ..... **Bruce Humberstone**
The Players: Thomas Mitchell, Mary Anderson, Edward Ryan, Mark Stevens, B. S. Pully, Roy Roberts, John Russell, Norman Lloyd, Edward Kelly, Harry Shannon, Rex Williams, Ralph Dunn, Dick Rush, William Halligan, Freddie Graham, Joseph Bernard, Jack Daley.
Photography ..... **Glen MacWilliams Clyde De Vinna**
Time ..... **72 minutes**

Ben Silvey, in his first production for 20th Century-Fox, shows that he knows the mechanics of picture production that give the smooth exterior finish of class, but the Fates were not very kind to either Silvey or Director Bruce Humberstone in the story given them for "Within These Walls."

It is a strictly contrived yarn, peopled by wooden characters whom the stilted dialogue helps not at all. Excellent production values, plus manful efforts by Humberstone to get motion into the proceedings, and a really excellent group of troupers, give the picture what excuse it has for taking 72 minutes of your time.

Thomas Mitchell heads the cast as an upright judge who takes over the job of warden in the State pen, an institution which is seemingly run by its inmates. He has two children, Mary Anderson and Edward Ryan. He also has rigorous ideas of discipline. The story telegraphs its punch from almost the opening footage and you know that eventually the boy will get into trouble, undoubtedly wind up an inmate of his own father's prison, and, since the scenarist has no other out, eventually pay the supreme price in a sacrificial climax.

Mitchell does his best with an unbelievable stuff-shirt characterization. The pleasant moments of the picture are presented by the charm of Mary Anderson, a relieving note is in the news that a newcomer, Mark Stevens, definitely registers for future consideration as the warden's chauffeur and foil for romance with Miss Anderson. Edward Ryan does well with a tough assignment as the heel son.

Exhibitor's Booking Suggestion: Old fashioned meller. . . . Previewed June 1st.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Very heavy melodrama that could easily be missed."

VARIETY:: "Has little to offer in fresh entertainment."

"Thousand and One Nights" . . Showman's Bet

(COLUMBIA)

The Digest's Box Office Estimate:

130%

Producer .....**Samuel Bischoff**
Assistant .....**Norman Deming**
Director .....**Alfred E. Green**
The Players: Cornel Wilde, Evelyn Keyes, Phil Silvers, Adele Jergens, Dusty Anderson, Dennis Hoey, Philip Van Zandt, Gus Schilling, Nestor Paiva, Rex Ingram, Richard Hale, John Abbott, Murray Leonard, Carole Mathews, Pat Parrish, Shelley Winter.
Photography .....**Ray Rennahan**
Time .....**93 minutes**

Here is that money formula again—Technicolor, a dash of the Arabian fantasy, pretty girls—oo-la-la!—mock heroics and, this time, a complete overlay of comedy.

"A Thousand and One Nights" is screwy, wacky, and any other adjectives you may care to match us with. In these days of hunger for escapist entertainment it should prove an audience riot, a box office draw through the title and suggestion of female pulchritude in Technicolor glamour—and all the while there will be that minority saying "Too silly for words. Ridiculous. A waste of film that could be used for a serious purpose."

The minority will be there, but so will the majority—a majority that will laugh its sides to aching at this Arabian night in 1945 language. There is just enough of alleged plot to make you think it really told the story of Aladdin and his lamp if you were to read a synopsis, but in the picture plot gives way to anything and everything that can provide a laugh or dazzle the eye and ear. The characters talk in today's lingo, there is even a Sinatra-like crooner and there are Bagdad bobby-sox swooners.

We won't attempt to tell you the story. Events revolve around vagabond Aladdin's acquisition of the magic lamp, the fact that its genie is red-headed Evelyn Keyes, the fact that she falls in love with her master, who is in turn trying to win the princess. Cornell Wilde is a smoothly working Aladdin, Phil Silvers carries much of the picture on his shoulders providing the comedy as Aladdin's pal.

Production values are on the super level to be expected of the fantasy, the girls are gorgeous. It is a double click for Producer Sam Bischoff and Director Al Green.

Exhibitor's Booking Suggestion: Screwball number, not too strong for marquee, but solid for the right audiences. . . . Previewed June 6th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "The box office balance sheet should look favorable."

VARIETY: "It's all slap-happy but in a box office way."

"Junior Miss" . . . . . Grand Entertainment

(20TH CENTURY-FOX)

The Digest's Box Office Estimate:

130%

Producer .....**William Perlberg**
Director .....**George Seaton**
The Players: Peggy Ann Garner, Allyn Joslyn, Michael Dunne, Faye Marlowe, Mona Freeman, Sylvia Field, Barbara Whiting, Stanley Prager, John Alexander, Connie Gilchrist, Scotty Beckett, Alan Edwards, Dorothy Christy, William Frambes, Ray Klinge, Mickey Titus, Eddy Hudson, Mel Torme, Lillian Bronson, Tommy Mack, William Henderson, Howard Negley, Ruth Rickaby, Ruby Dandridge.
Photography .....**Charles Clark**
Time .....**96 minutes**

"Junior Miss" established its audience values as a very successful stage play. But we cannot quite agree with the sort of critical opinion which seems to think that a stage hit is an automatic screen winner. We are holding our hats aloft to Producer William Perlberg and Writer-Director George Seaton for the grand treat they have given us in the screen "Junior Miss."

This is a honey of a picture. Naturally it has the sound values of the stage premise, but the Perlberg-Seaton combination has carried on through to rollicking, rolling, joyous motion picture entertainment. For any age, from bobby-soxer to quilt knitter, all in the cause of good fun and all in good taste.

Marquee names are not too strong. The picture must be sold for its theatre values. But the cast, giving the slight bow to that marquee factor, is ideal for the yarn that producer and director wanted to tell. For one thing, Allyn Joslyn, life-saver of many pictures, comes into his own with a meaty role that he takes right to the cleaners and back again. That intriguing darling Peggy Ann Garner could never be lost in anything, and she is far from lost on this occasion. There is a gal, Peggy Whiting, of whom you will wish to see more of which, if you can get our infinitives and prepositions straightened out.

The basic story line concerns what happens when you have two teen-agers like Peggy Garner and Miss Whiting in your family. There is even an older sister, Mona Freeman, at the age when she is legitimately entitled to boy friends.

What can happen from a set-up like that? You won't know until you figure the possibilities in a varied group of femmes such as the author provides, and top them with a parent such as Allyn Joslyn.

Support is so well chosen, and performances so uniformly excellent under the producer-director-writer guidance, that it is not necessary to mention individuals.

Exhibitor's Booking Suggestion: Pile on the exploitation to build up marquee values; the picture is solid. . . . Previewed June 11th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: " 'Rollicking' is the word for it."

VARIETY: "Will be a hit."

"Bedside Manner" . . . . . Audience Pleaser

(ANDREW STONE-UA)

The Digest's Box office Estimate:

110%

Producer-director .....**Andrew Stone**
Associate producer .....**Henry S. Kesler**
Photography.....**James Van Tree, John Mescall**
Time .....**77 minutes**

"Bedside Manner" is good fun, comedy-drama on the edge of farce directed by Andrew Stone with a main eye on fast pace and bubbling laughter.

The picture creates a new top farce team for the screen in the duo of John Carroll and Ruth Hussey. Milking all the familiar possibilities of the formula "man bickers with woman" yarn, Carroll and Miss Hussey have a gay time, and so does the audience. The presence of Charles Ruggles in the action is further assurance that the farce angles have been taken care of.

It all happens because Miss Hussey, woman doctor on her way to Chicago for further study, stops off to visit uncle Charles Ruggles, also a medico. Ruggles is snowed under with work and immediately begins to scheme to keep Ruth on hand to help him. This idea also appeals to John Carroll, test pilot, for romantic reasons. There follows a series of hilarious sequences and complications, including Carroll's posing as a psycho patient for Ruth's care.

Support is excellent, Ann Rutherford registering as the home town girl, and Claudia Drake as a menace. Laughs are provided by three hitchhiking marines whom Miss Hussey adopted on her visit to the town, Joel McGinnis, John James, and Frank Jenks.

Exhibitor's Booking Suggestion: Lots of fun for any type audience. . . . Previewed June 8th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Should bring ducats at the box office."

VARIETY: "Trim package of up-to-the-minute entertainment."

"Along Came Jones" . . . . Gary Cooper Hit

(INTERNATIONAL-RKO)

The Digest's Box Office Estimate:

160%

Producer ..... **Gary Cooper**
Director ..... **Stuart Heisler**
The Players: Gary Cooper, Loretta Young, William Demarest, Dan Duryea, Frank Sully, Russell Simpson, Don Costello, Walter Sande, Willard Robertson, Arthur Loft, Ray Teal, Chris-Pin Martin, Douglas Morrow, Lane Chandler.
Photography ..... **Milton Krasner**
Time ..... **99 minutes**

Gary Cooper knows pretty well what Gary Cooper fans want. And Gary Cooper, acting as both producer and star, gives fans a solid Gary Cooper vehicle in "Along Came Jones."

The picture's box office results will definitely set up another winning credit for that amazing new organization, International, otherwise described as William Goetz and Leo Spitz. The Gary Cooper fans will take to their bosom for its solid qualities as audience entertainment, a few among the critics will tell you it is just another Western, and some exhibitors on the sidelines will ask you why Gary didn't get a better femme name than that of Loretta Young, nonchalantly capable as she is in any role.

Gary knew his fans and knew the characterization that "Along Came Jones" provides. He is the Tuthill cowhand—of the Hashknife genre—who wanders into a town and suddenly finds out he is a target. Mistaken identity gives him a past. The legend says he is hell-on-wheels with a gun, the truth is he is as shy as a guy named Jones.

It is a formula that has never missed, and the formula will never have a better exponent than Gary Cooper. Audiences will go to town for the picture from every angle—star, production backgrounding by Bill Goetz that includes a Wiard Ihnen staging, and Milt Krasner at his best, support casting that is perfect. Music backgrounding and a special number by Cooper are well handled.

The picture has its moments of ordinaries—and we will allow Nunnally Johnson and Director Stuart Heisler to fight out that credit between themselves.

Exhibitor's Booking Suggestion: They love that Cooper as the silent man. . . . Previewed June 12th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "In a money class all by itself because of all the entertainment and production crammed into it."

VARIETY: "Will need the star names of Cooper and Miss Young to draw."

"Why Girls Leave Home" . . . For Exploitation

(PRC)

The Digest's Box Office Estimate:

80%

Producer ..... **Sam Sax**
Director ..... **William Berke**
The Players: Pamela Blake, Sheldon Leonard, Lola Lane, Elisha Cook, Jr., Paul Guilfoyle, Constance Worth, Claudia Drake, Virginia Brissac, Thomas Jackson, Evelynne Eaton, Peggy Lou Bianco, Fred Kohler, Walter Baldwin, Robert Emmett Keane.
Photography ..... **Mack Stengler**
Time ..... **68 minutes**

Way back down the years Sam Sax produced for Warner release, in the critical days of that organization, a picture called "Why Girls Leave Home," that brought chunks of welcome cash into the coffers.

Sax has set out to repeat for PRC. His bet is his title, and it still has the same advantages and disadvantages of the original appearance. There are theatre managers who will shudder at its mention, there are many, profitable number for any distributor, who will jump aboard it for exploitation.

The picture has been handled in sincere and workmanlike fashion, to give the customers what they expect from the title and to give the stray customers a well-constructed slice of melodrama. Flashback technique has been relied upon for the suspense element, and good scripting maintains the suspense. If the picture—and its characters—never sink too deeply into the consciousness, just remember that it is only a story of "Why Girls Leave Home."

Pamela Blake is the girl who answers the question. Dissatisfied at home, she has wandered into night club life as a singer. She has landed in the midst of a nasty gang with gambling its chief activity. She is a bystanding witness to murder and from there on must be silenced, particularly when she begins to show qualms of conscience. The picture opens on an effort to kill her by tossing her off an East River pier, it ends with a surprise unmasking of the real villain. We are told the story by following the efforts of reporter Sheldon Lewis to unravel the mystery, and told it crisply. The night club background allowed for the introduction of musical numbers well above the program average.

Cast is adequate to the synthetic roles, in fact is a tribute to the Sax taste in casting. Direction by William Berke is excellent.

Exhibitor's Booking Suggestion: Exploitation yarn, competently produced. . . Previewed June 6th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Nifty melodrama that hits way over its head and close to the bulls-eye."

VARIETY: "Top billing show for the minors and a good second-halfer anywhere."

"One Exciting Night" . . . . Strictly Formula

(PINE-THOMAS-PARAMOUNT)

The Digest's Box Office Estimate:

80%

Associate producer ..... **Maxwell Shane**
Director ..... **William C. Thomas**
The Players: William Gargan, Ann Savage, Leo Gorcey, Don Beddoe, Paul Hurst, Charles Halton, George Zucco, Robert Barron, George E. Stone.
Photography ..... **Fred Jackman, Jr.**
Time ..... **63 minutes**

Producers Pine and Thomas have more excitement in the title this time than they usually pack into the celluloid of their Paramount releases, but "One Exciting Night" will, on the whole, rack up as satisfactory program entertainment.

The combination sought is that of balance between laughs and chills, and by accelerating pace both in dialogue delivery and scene succession the picture gets through its sixty-odd minutes without any too many opportunities to be taken seriously.

Bill Gargan and Ann Savage are formula reporter types whose adventures make the yarn, both adequately handling the running-fire cat and dog bickering of the stereotyped mystery tale romance. Support has been well chosen. In his direction Bill Thomas achieves pace that substituted sufficiently for lack of substance in the yarn.

It's all about the efforts of a couple of rival reporters to hide a corpse, and the background is a wax museum, certainly a bizarre enough place to hide any stray corpse you may have on your hands.

Exhibitor's Booking Suggestion: Okay filler. . . . Previewed June 7th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Mildly entertaining."

VARIETY: "Measures up to an okay supporting feature."

Your Support of . . The Red Cross . . Helps Your Boys

THE BULLETIN BOARD....News About Industry's War Activities!

HOLLYWOOD—With a record of having sold more than $93,000,000 worth of war bonds in its three years of existence, the Hollywood Motion Picture War Finance



HENRY GINSBERG

Committee today is participating, 500-strong in volunteer workers, in the Seventh War Loan Drive.

Embracing representatives of all ranks of the film industry, these men and women are in charge of the drive throughout all major and independent studios, allied industries, guilds, unions and offices of agents, business managers and independent publicists in the Hollywood motion picture field.

United behind Chairman Henry Ginsberg, Paramount production chief who organized the committee in April, 1942, the men and women who serve as bond salesmen finished the first two weeks of the current campaign with a total of $3,000,000 worth of extra bonds having been sold to individuals and studios.

Having functioned continuously in an all-industry capacity for the sale of bonds, the committee feels that its drive will result in a record campaign figure.

When Ginsberg organized the committee three years ago, the Hollywood film industry was accounting for little more than $25,000 a week in bond investments. By concentrating on payroll savings, the group soon hit an average of better than $200,000 a week with more than 17,000 film workers investing regularly in bonds.

The first all-industry bond-selling group in the nation, the HMPWFC has worked through every national drive. The First War Loan brought a mark of $2,192,000 for the committee, the figure for the Second leaped to $6,700,000 and the Third to $14,400,000. In the Fourth War Loan, the committee accounted for $13,295,000. The Fifth followed with $14,445,000, and the Sixth with $14,367,000.

NEW YORK—A record number of more than 10,000 theatres participated in National Free Movie Day, Wednesday, June 6, according to a supplementary report National Distributor Chairman Tom J. Connors made to National Chairman Samuel Pinanski of the "Showmen's Seventh" War Loan Committee over the weekend.

Expectations are that the event has resulted in the largest single day's sale of bonds since the inception of war loans.

The record number of participating theatres was at least 2,500 more than the 7,541 which observed Free Movie Day in the Sixth War Loan.

Probably the most extensive campaign for the observance was staged by the Wisconsin "Showmen's Seventh" Committee. At the request of H. J. Fitzgerald, committee chairman, the State Assembly and Senate unanimously passed and Gov. Walter S. Goodland signed a joint resolution declaring "Ernie Pyle Day" a fitting memorial to the late war correspondent "and a time for Americans everywhere to buy extra War Bonds."

The Wisconsin tribute also received na- solid support of newspapers, clubs and organizations. The Wisconsin Press Association, which covers a 10-state area, described "Ernie Pyle Day" as one of the most practical tributes, "one that Ernie Pyle would like."

The Wisconsin tribute also received tional recognition, including the radio broadcasts of Walter Winchell and Jimmy Fidler. Wisconsin theatres are using trailers and special advertising accessories prepared by the state committee. Ads and poster displays include striking art work showing an infantryman saluting a characteristic picture of Pyle.

Free Movie Day was also "On to Tokyo Day" in 650 Southern California theatres and was expected to result in more than $1,000,000 in "E" bond sales, according to Gus Metzger, Southern California chairman. Theatres in Southern Nevada and Western Arizona participated along with Southern California.

WASHINGTON — Official invitations from SHAEF for a group of industry leaders to visit the European theatre of operations are expected to be delivered to members of the party this week, according to Francis Harmon, executive vice chairman of the War Activities Committee, through whose office the project was channeled by Army Public Relations and OWI.

Major Stuart Palmer, of the War Department's Public Relations Staff, will be liaison officer for the industry group which includes the following:

Barney Balaban, President, Paramount Pictures.
Sidney Buchman, Columbia Studio.
Harry Cohn, President, Columbia Pictures.
Lester Cowan, Lester Cowan Productions.
S. H. Fabian, Chairman Theatres Division, WAC.
Russell Holman, alternate for Henry Ginsberg of Paramount Studio.
Francis Harmon, Executive Vice Chairman, WAC.
Charles W. Koerner, studio head, RKO-Radio.
Sol Lesser, Sol Lesser Productions.
E. J. Mannix, studio head, MGM.
Taylor M. Mills.
N. Peter Rathvon, President, RKO.
Jack L. Warner, studio head, Warner Brothers.
R. B. Wilby, Chairman Program Committee, Theatres Division, WAC, Atlanta.
Clifford P. Works, studio head, Universal.
Darryl F. Zanuck, studio head, Fox.

The purpose of the trip as otulined in recent conferences with army officers, is to acquaint industry leaders with problems in which the U. S. Army is involved in Europe in the current post-hostilities phase. Subjects to be specially studied include redeployment of the American Army of Occupation, American Military Government, displaced persons, prisoners of war, food, transportation and reconstruction in both the liberated and conquered territories, insofar as these subjects are the concern of SHAEF and of the American and British Army groups under General Eisenhower's command.

The industry leaders will be guests of the British government in London in accordance with arrangements worked out between the British Army under SHAEF and the British government.

The itinerary is expected to include visits to various liberated capitals such as Copenhagen, Brussels, The Hague, Paris, and perhaps also Rome and Prague. Visits to the Rhine and Ruhr Valleys, with stops at Cologne and Supreme Headquarters at Frankfort, are contemplated.

CHICAGO—Under the leadership of Walter Immerman, Illinois State Exhibitor Chairman, War Activities Committee, Motion Picture Industry Seventh War Loan, show business in Chicago has taken the reins in that city's Seventh War Loan Drive to make possible an unprecedented series of daily street rallies and shows.

These outdoor events, scheduled to continue throughout the campaign and staged every day except Sunday, have attracted crowds of more than 100,000 at a single session. Maximum crowds throng to it on Saturdays, of course.

The shows are presented on a sidewalk-to-sidewalk stage at the corner of State and Madison Streets, the world's busiest intersection. Celebrities, war heroes, theatre, radio and night life entertainers and name orchestras are presented in business-like, show-business-worthy fashion.

The entertainment is booked through a special committee of the Entertainment and Recreation Division of the Chicago Commission on National Defense. This is the body which was organized at the outset of the war by the late Hal Halperin to coordinate Chicago show business participation in patriotic endeavors.

(*Continued on Page 22*)

"BEST PICTURE OF THE WEEK!
...PACKED WITH EXCITEMENT!"
— JIMMIE FIDLER
BLUE NETWORK



MONOGRAM PICTURES

DILLI

with EDMUND LOWE · ANNE JEFFREYS

EDUARDO CIANNELLI · MARC LAWRENCE · ELISHA COOK, Jr.

MONOGRAM

DELIVERS THE RECORD-BLASTING, HOLD-OVER CHAMPION! 5th WEEK *in* NEW YORK! 3 WEEKS IN SAN FRANCISCO! 3 WEEKS IN DETROIT! 3 WEEKS IN CINCINNATI!



A KING BROTHERS PRODUCTION

NOGER

and introducing LAWRENCE TIERNEY as "DILLINGER"

Produced by MAURICE and FRANKLIN KING

DIRECTED BY MAX NOSSECK · SCREENPLAY BY PHILIP YORDAN

"Conflict" . . . . . Sells Humphrey Bogart

(WARNER BROTHERS)

The Digest's Box Office Estimate:

140%

Producer ..... **William Jacobs**
Director ..... **Curtis Bernhardt**
The Players: Humphrey Bogart, Alexis Smith, Sydney Greenstreet, Rose Hobart, Charles Drake, Grant Mitchell, Pat O'Moore, Ann Shoemaker, Frank Wilcox, Ed Stanley, James Flavin, Mary Servoss.
Photography ..... **Merritt Gerstadt**
Time ..... **85 minutes**

"Conflict" is substantial Humphrey Bogart fare, though in the wake of the waves of publicity the customers may feel a shade disappointed now any time they receive a Bogart picture and no Lauren Bacall.

This is murder mystery with a psychiatrist doing the sluething. It is well told mystery in the hands of Director Curtis Bernhardt, and it is well played mystery from a cast excellent throughout and with such as Bogart, Alexis Smith, and Sydney Greenstreet at the tops. Players and director manage to overcome a script that occasionally has trouble with its own mysteries of characterization and incident.

This is the story of a nice guy who plans to murder his wife so that he can marry her younger sister. Bogie is the meanie, Rose Hobart the wife, and Miss Smith the desired one. Out of the murderer's workings emerges a psychiatrist detective, Sydney Greenstreet.

The audience is pretty well on the inside of the doings from the start, suspense being achieved by watching the psychologist crack his suspect. At times Greenstreet is more an humble Nick Carter than a detective of the new mental school, but it is all in the cause of good motion picture.

Exhibitor's Booking Suggestion: Good mystery number that will satisfy fans responding to the Bogart draw. . . . Previewed June 8th.

***WHAT THE OTHER FELLOWS SAID*:**

VARIETY: "Action-packed drama with few sagging moments."

REPORTER: "Makes a good movie."

"Steppin' In Society" . . . . Safe Programmer

(REPUBLIC)

The Digest's Box office Estimate:

80%

Associate producer ..... **Joseph Bercholz**
Director ..... **Alexander Esway**
The Players: Edward Everett Horton, Gladys George, Ruth Terry, Robert Livingston, Jack LaRue, Lola Lane, Paul Hurst, Isabel Jewel, Frank Jenks, Harry Barris, Iris Adrian, Tom Herbert.
Photography ..... **Reggie Lanning**
Time ..... **70 minutes**

With a catchy title, a cast of seasoned troupers, and scripting and direction that keep things happening smoothly and with speed, "Steppin' In Society" ranks above average in the program bracket as a laugh item for any bill.

Edward Everett Horton and Gladys George are the able veterans who key the proceedings, with the bigger opportunities centered on Horton. He is the judge of farce and comedy who decides to step out and see how the other half lives—the other half in this case being the sort who come before him in court.

Circumstances result in his being mistakenly taken for a big time operator by the underworld and his involvement in plans to crack a bank. It is safe comedy premise, which Bradford Ropes' screenplay peps in workmanlike fashion, and Alexander Esway's direction milks of all possibilities.

Miss George is seen as Horton's wife, the balance of the excellent cast are principally members of the gang that causes Horton all his troubles. Picture has been well mounted by Producer Joseph Bercholtz and he earns a bow for guiding a neat little number to general audience satisfaction.

Exhibitor's Booking Suggestion: Safe bet in its bracket. . . . Previewed June 4th.

***WHAT THE OTHER FELLOWS SAID*:**

VARIETY: "Is in the nature of a sleeper comedy."

"Penthouse Rhythm" . . . . Makes the Grade

(UNIVERSAL)

The Digest's Box office Estimate:

75%

Associate producer ..... **Frank Gross**
Director ..... **Eddie Cline**
The Players: Kirby Grant, Lois Collier, Edward Norris, Maxie Rosenbloom, Eric Blore, Minna Gombell, Edward S. Brophy, Judy Clark, Marion Martin, Donald MacBride, Henry Armetta, Jimmy Dodd, Bobby Worth, Louis DaPron, George Lloyd, Paul Hurst, Harry Barris, and Velasco and Lopes.
Photography ..... **William Sickner**
Time ..... **60 minutes**

Eddie Cline uses all his tricks of the old Keystone school to pep this latest off the assembly line of Universal's B-budget musicals and the results are generally satisfactory without in any way threatening to burst the B bounds.

Radio personalities for the melody balanced with tried and true picture troupers for the comedy are the formula. Both factors come off okay in a helter-skelter time-killing way.

Judy Clark, of the radio, scores with delivery in the wild and wacky Betty Hutton manner, Lois Collier and Kirby Grant, also from the airlanes, deliver effectively. Eric Blore and Minna Gombell get the top comedy moments.

Story elements are in the strict formula of the youngsters trying to get their stage break, the obstacles, the wind-up that must always come before that 60 minute mark has been crossed.

Exhibitor's Booking Suggestion: You know this kind. . . . Previewed June 5th.

***WHAT THE OTHER FELLOWS SAID*:**

REPORTER: "Comfortably in the filler bracket; no more, no less."

VARIETY: "Fair grade of B musical."

"The Way Ahead" . . . . . Typically British

(20TH CENTURY-FOX)

The Digest's Box Office Estimate:

90%

Producers ..... **Norman Walker, John Sutro**
Associate producer ..... **Stanley Haynes**
Director ..... **Carol Reed**
Photography ..... **Guy Green**
Time ..... **106 minutes**

"The Way Ahead" has all the values of the top grade British war production, it has the name of David Niven to stir the memories of American theatre-goers, and it has the disadvantage in many booking spots that are common these days to all strictly British stories of the war.

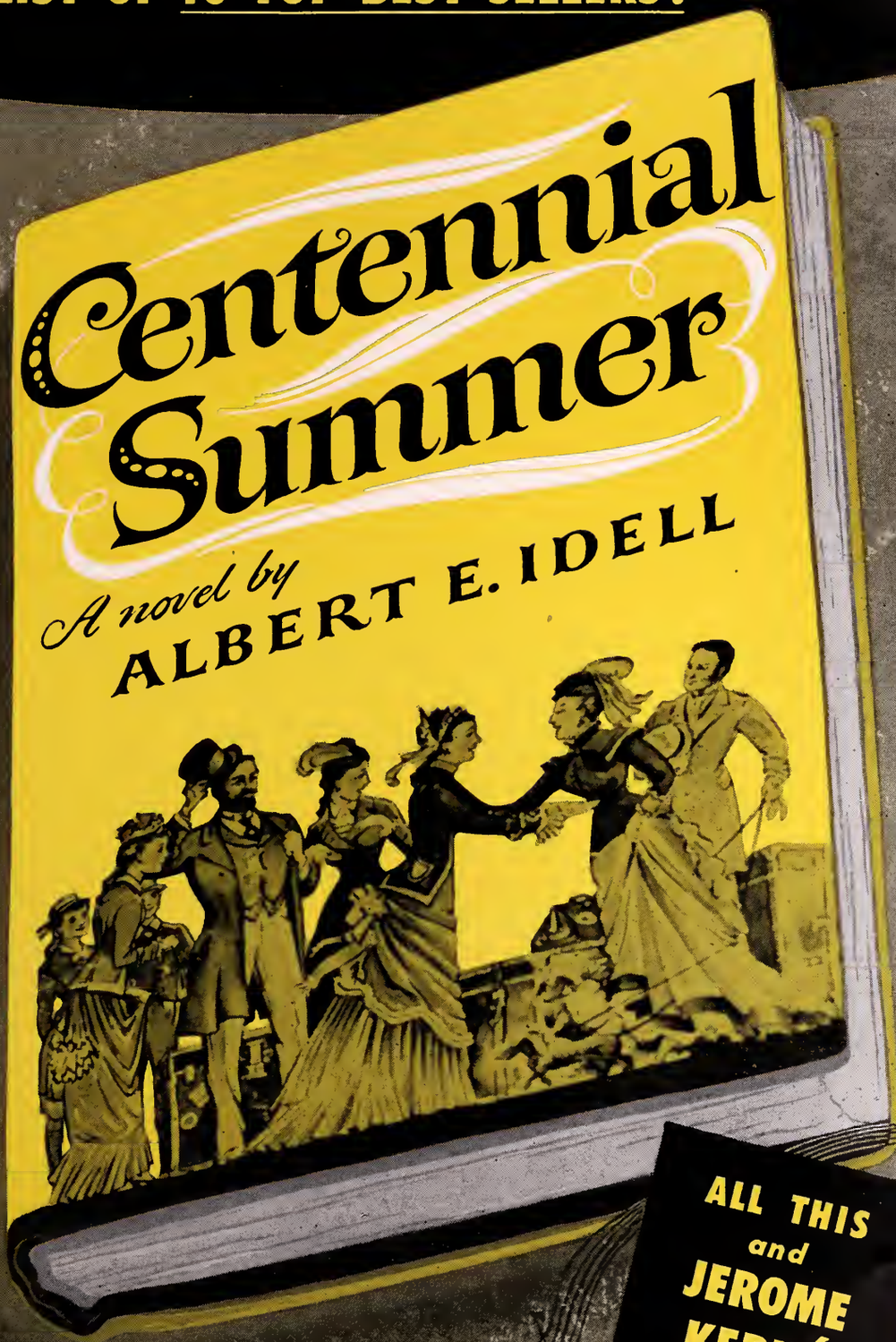
That is a summation for quick appraisal of a really fine job of picture-making. The story of "The Way Ahead" is a typically underemphasized account of Britain through the war, starting from pre-war civilian days, and on through Dunkirk, desperation at home, and on to grim victory in North Africa.

We are told this story through the lives of eight typical Tommies. We are told it with skillful scripting, sound direction, and the sort of realistically captivating characterizations by the players that you have come to expect from the better British offerings.

The background is, of course, the war, its fighting, its deeds of tragic heroism; but the treatment is in emphasis on the transition from civilian life of eight men, their training, their shifting mental viewpoints.

Exhibitor's Booking Suggestion: Impressive picture with booking problems. . . . Previewed May 28th.

20th CENTURY-FOX ACQUIRES THE LITERARY GUILD SELECTION READ BY 15,000,000 PERSONS... 2 YEARS ON THE LIST OF 10 TOP BEST SELLERS!



ALL THIS and JEROME KERN'S MUSIC TOO!

A 20th CENTURY-FOX PRODUCTION

The Bulletin Board . . .

(*Continued from Page 17*)

Members of the committee are Jack Irving of AGVA, Max Halperin of Theatre Authority, Danny Graham of MCA, Leo Salkin and Morris Silver of the William Morris Office, Tom Ryan of Camp Shows, Inc., Charles Hogan, Nate Platt, and Warren Jones of the Balaban & Katz stage booking department, Walter Immerman, W. K. Hollander and David B. Wallerstein, all of Balaban & Katz.

Immerman is Illinois chairman for the amusement industry for the Seventh War Loan. Wallerstein is Midwest regional coordinator for the "Showmen's Seventh" drive.

This group works in conjuction with Richard V. Slaker of the Boston Store, publicity and advertising chairman of the powerful State Street Council, without whose consent the street stage could not have been erected; and with Don V. McKiernan and Ken Carpenter, special events heads for the Treasury department.

The group handles the booking and staging of shows without fanfare, without obstruction, rapidly and efficiently. Radio artists and visiting celebrities are handled by McKiernan and Carpenter. All others, however, come through the special committee.

NEW YORK—Sale of "E" Bonds during the Seventh War Loan in the industry's 11-state Western area will exceed expectations, Charles M. Thall, Western Coordinator for the "Showmen's Seventh," forecast today before leaving New York for San Francisco.

Thall has been at industry drive headquarters in New York handling matters for his territory in connection with the drive. For the remainder of the drive he will make his headquarters at the War Activities Committee for Northern California, Room 300, 25 Taylor Street, San Francisco. Exhibitors who wish to contact him may reach him there.

Thall said that reports from the Western states indicate highly encouraging progress, with the drive in full swing everywhere. He added that numerous activities already reported presage a substantial increase in Bond Premieres, Free Movie Days and Children's Shows over the Sixth War Loan.

The eleven Western states include Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming.

Elmer Rhoden, Western Missouri: "Showmen's Seventh" drive in that area had a curtain raiser on the night of May 11 when a student from each of Kansas City's public and parochial high schools spoke at the city's twelve largest theatres. This is a new feature and is sponsored by the speakers' division of the Kansas City campaign. Speakers will be available for theatre rallies during the drive.

A. Joseph DeFiore, Delaware: Edgar Doob, manager of Loew's Aldine Theatre, Wilmington, is having a most unusual, attractive display made up for the Showmen's Seventh War Loan drive. With dice as the motif (all faces of the dice totalling seven) and the line, "From any angle, they're a natural," display consists of a center piece and two wings. Facsimiles of bonds will be reproduced on the wings. Center piece will carry copy reading, "Buying Bonds Is No Gamble—It is a Privilege to Invest in America." Side wings also to carry copy reading "Let's All Back the Mighty Seventh and Speed Final and Complete Victory." Color scheme is red, white and blue.

John J. Friedl, Minnesota: Reports that a life-size display of the Iwo Jima flag-raising picture is proving an eye-stopper at the Radio City Theatre in Minneapolis. The display is attached to the mezzanine railing at the head of the grand staircase. The live silk flag is animated by a concealed fan, and a hidden juke-box plays the songs of the armed forces. "The effect is terrific," Friedl states. Frank Steffy, managing director of the theatre, is credited for the display.

H. J. Fitzgerald, Wisconsin: A permanent War Activities 24-sheet board in a prominent location which will publicize the Seventh War Loan and be used for other War Activities messages after the drive. War Activities Committee of Wisconsin erected a 24-sheet board in the most prominent location of Milwaukee and has publicized patriotic drives in this manner.

F-L-A-S-H-E-S . . . . .

(*Continued from Page 7*)

★★★ Emily Kirbrough, co-author of "Our Hearts Were Young and Gay" arrives soon at Universal for conferences on a coming Deanna Durbin picture with Producer Felix Jackson.

★★★ Ashton Wills, assistant production manager for Hugh Harmon Productions, is in Detroit for conferences with General Motors executives on a series of reconversion films.

★★★ Jack Skirball and Bruce Manning have closed with Oscar Hammerstein II to collaborate on the screen version of "French Town"—based on the Hammerstein-Sigmund Romberg operetta, "Sunny River."

★★★ Harry Sherman announces plans to resume his Hopalong Cassidy series as soon as he works out raw stock allocations.

★★★ Eddie Small expects to start shooting on "Getting Gertie's Garter" late this month.

★★★ Gary Cooper and Loretta Young will travel to attend the premieres on "Along Came Jones" in Texas where 100 houses will break the latest International picture June 20.

★★★ Leo McCarthy, who is now a producer, has set "The Lost Continent" as the final title for his first PRC picture. It was previously announced as "The Lost Atlantic."

★★★ John Cromwell has been reelected president of the Screen Directors Guild. The full new slate chosen follows: Mervyn LeRoy, first vice-president; Edward Dmytryk, second vice-president; Delmer Daves, secretary; A. Edward Sutherland, treasurer. New directors for two year terms, David Butler, George Cukor, Delmer Daves, Howard Hawks, Norman McLeod, A. Edward Sutherland, Richard Wallace, William Wellman.

TIME MARCHES ON!

Box Office Digest Annual Is Now Going to Press!

Phones: Webster 5310 York 1422

Seven Is A Lucky Number!

●

Let's make the Seventh War Loan drive the lucky one for Uncle Sam.

The one that brings ALL the boys home.

We are in the home stretch--don't start coasting!

"7" IS A LUCKY NUMBER

THE BOX OFFICE DIGEST

1019 South Hauser • • Los Angeles 35, California

RETURN POSTAGE GUARANTEED

Cecil B. deMille

All Features Released in 1945

A
OVER $500,000

Here Come The Waves	PAR	201
A Tree Grows In Brooklyn	FOX	191
Diamond Horseshoe	FOX	180
Practically Yours	PAR	171
Without Love	MGM	167
The Clock	MGM	165
Thrill of a Romance	MGM	163
Affairs of Susan	PAR	163
Salty O'Rourke	PAR	162
Valley of Decision	MGM	162
A Song to Remember	COL	160
God Is My Co-Pilot	WAR	159
Objective Burma	WAR	156
It's A Pleasure	RKO	154
The Three Caballeros	RKO	154
The Enchanted Cottage	RKO	153
Blood On the Sun	UA	152
Thunderhead-Flicka	FOX	151
Bring On the Girls	PAR	144
Tonight and Every Night	COL	143
The Corn Is Green	WAR	143
Salome, Where She Danced	UNI	143
A Medal For Benny	PAR	140
Keey Your Powder Dry	MGM	139
Belle of the Yukon	RKO	138
A Royal Scandal	FOX	136
China Sky	RKO	134
Sudan	UNI	134
Hangover Square	FOX	134
Murder, My Sweet	RKO	133
Hotel Berlin	WAR	133
Counter-Attack	COL	131
Roughly Speaking	WAR	131
It's In the Bag	UA	130
Picture of Dorian Gray	MGM	130
This Man's Navy	MGM	123
The Horn Blows at Midnight	WAR	107
Col. Blimp	UA	103

B
FROM $200,000 TO $500,000

Between Two Women	MGM	149
Flame of the Barbary Coast	REP	139
Here Come the Co-eds	UNI	133
Tomorrow, the World	UA	126
The Suspect	UNI	125
Pillow to Post	WAR	123
Brewster's Millions	UA	119
Patrick the Great	UNI	117
Frisco Sal	UNI	114
Having Wonderful Crime	RKO	113
The Unseen	PAR	113
Errol Carroll's Vanities	REP	103
Escape In the Desert	WAR	102
Molly and Me	FOX	94
See My Lawyer	UNI	94
Delightfully Dangerous	UA	92
Betrayal From the East	RKO	90
The Fighting Guardsman	COL	85
Pan Americana	RKO	85

C
FROM $100,000 TO $200,000

Dillinger	MON	136
Tarzan and the Amazons	RKO	113
The Body Snatcher	RKO	98
The Brighton Strangler	RKO	88
She Gets Her Man	UN	87
Forever Yours	MON	86
Eadie Was A Lady	COL	84
Eve Knew Her Apples	COL	84
Mummies Curse	UNI	84
Rough, Tough, and Ready	COL	84
House of Fear	UNI	84
Gentle Annie	MGM	83
The Bull Fighters	FOX	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Showoff	REP	83
Dangerous Passage	PAR	83
A Song For Miss Julie	REP	82
High Powered	PAR	81
What A Blonde	RKO	81
Hitchhike to Happiness	REP	81
Zombies On Broadway	RKO	80
I'll Remember April	UNI	80
Leave It to Blondie	COL	80
Nothing But Trouble	MGM	80
Strange Illusion	PRC	79
Two O'Clock Courage	RKO	78
Night Club Girl	UNI	78
My Gal Loves Music	UNI	78
Swing Out Sister	UNI	77
Mr. Emmanuel	UA	76

D
BELOW $100,000

Fighting Lady	FOX	123
Crime, Inc.	PRC	86
Vampire's Ghost	REP	84
Big Bonanza	REP	82
G. I. Honeymoon	MON	82
Under Western Skies	UNI	82
The Chicago Kid	REP	82
Thoroughbreds	REP	81
Identity Unknown	REP	81
Tahiti Nights	COL	81
Phantom of 42nd Street	PRC	80
Power of the Whistler	COL	80
Crime Doctor's Courage	COL	80
Fog Island	PRC	80
A Guy, A Gal, and A Pal	COL	80
I Love A Mystery	COL	79
Song of the Sarong	UNI	78
Fashion Models	MON	78
Nevada	RKO	78
Rogues Gallery	PRC	78
There Goes Kelly	MON	78
Castle of Crimes	PRC	78
Docks of New York	MON	77
Hollywood & Vine	PRC	77
The Kid Sister	PRC	76
The Man Who Walked Alone	PRC	76
Youth On Trial	COL	76

AFTER ALL - - *Box Office Tells the Story*

¶ *There are many Awards — all deserved.*

¶ *But the Box Office tells its own particular story.*

¶ *BOX OFFICE DIGEST tells the Box Office story.*

Box Office
DIGEST

VOLUME 16, NO. 22 HOLLYWOOD, CALIF., JUNE 23, 1945

CURRENT PREVIEWS

★

"CAPTAIN EDDIE"

★

"A BELL FOR ADANO"

★

"THE NAUGHTY NINETIES"

★

"G-I JOE"

★

"THE WOMAN IN GREEN"

★

"THE FROZEN GHOST"

★

"MR. MUGGS RIDES AGAIN"

★

The Box Office Reports:

●

"Out of This World" Gets Coin

●

Coslow-Walker-Bracken Trio Clicks For Para

See Page Five

Published by Robert E. Welsh, 1019 So. Hauser Blvd., Los Angeles 35, California
Phone YOrk 1422; WE 5310 Subscription Rate, $10.00 Per Year

The Box Office

DIGEST "HONOR BOX"

This Week Paramount Wins With "OUT OF THIS WORLD"

163%



SAM COSLOW



HAL WALKER

THE PICTURE

Associate producer
Sam Coslow

Director
Hal Walker

Screenplay
Walter De Leon
Arthur Phillips

From Stories By
Elizabeth Meehan
Sam Coslow

Photography
Stuart Thompson

Music direction
Victor Young

Music associate
Arthur Franklin



EDDIE BRACKEN

THE PLAYERS

Eddie Bracken
Veronica Lake
Diana Lynn
Cass Daley
Parkyakarkus
Donald McBride
Florence Bates
Gary Crosby
Philip Crosby
Dennis Crosby
Lin Crosby
Olga San Juan
Nancy Porter
Audrey Young
Carol Deere
And
Carmen Cavellero
Ted Fio Rito
Henry King
Ray Noble
Joe Reichman



VERONICA LAKE



DIANA LYNN

The Box Office
DIGEST
The Industry's
Distinctive Weekly

MR. RANK IS HERE

An Editorial by ROBERT E. WELSH

We feel quite some sympathy for J. Arthur Rank, variously described as the pooh-bah, czar, and paterfamilias of the British motion picture industry, and currently in our Hollywood midst.

Mr. Rank's importance in the international motion picture set-up cannot be too strongly stressed, and by that measurement it is obvious to add that Mr. Rank has tremendous importance in the American motion picture situation.

Mr. Rank's likable, and admirable, qualities as a representative of the best in British national and industrial thought would make him a welcome guest anywhere, at any time.

But the combination will be tough on Mr. Rank.

As a guest he will receive the whole-hearted, fulsome, reception that reflects the heart of Hollywood, and that is a big heart.

As an important factor in the present and future of the motion picture industry, here and throughout the world, Mr. Rank will be the recipient of all our best advice, our most polished allures, our peculiar American blend of naivete and Yankee trading.

And those are the reasons for our sympathy.

★ ★ ★

Of course, he does not need our kind wishes. He can take care of himself.

For the benefit of our American exhibitor readers we should probably explain. In the blunt American way we can start by saying that Mr. Rank is very wealthy, that Mr. Rank has his hands in many and varied tasty pies, that Mr. Rank is the Mister Big of British motion picture production, distribution, and exhibition.

We can say that Mr. Rank is considered able to dictate which way the British Lion will wag his tail. And whether or not he will wag it. As far as pictures are concerned.

And we finish the picture by stating that American motion picture organizations—from the banker, to the sales head, and back here to the studio—have a solemn interest in just how Mr. Rank feels about the attitude of that British Lion.

That sums it up—Mr. Rank is important in his own solid personal integrity and his position in picture affairs; he is important to us.

Our American exhibitor reader may wish us to expand the explanation. We will:

It is the considered opinion of our best selling and producing minds that the high negative costs which make American pictures the universal attractions that they are cannot be maintained without returns comparable with the past from the British-controlled market.

It is the sincere conviction of British film people that films made on the stalwart Isle have never received proper money recognition in the United States market.

And then we have shades of opinions—there is the axiomatic statement that box offices know no nationality, but will pay off for any entertainment—and only for entertainment; there is the across-the-seas angle that selling and booking conditions in this country are such that the cards are stacked against anything not originating in a select circle. The latter viewpoint gets some support from independent producers in our own Hollywood.

★ ★ ★

So there you have the factors:

We like Mr. Rank for what he is. For that reason he will get the warmest of Hollywood welcomes.

We would be compelled to be nice to Mr. Rank even if we didn't like him. (That is a rhetorical statement.)

But this is flat:

We sympathize with Mr. Rank in his ten days of Hollywood. He will get as much of fluff as he will accept, more advice than he can digest, and—.

Maybe we are all wrong about this. It is possible that Mr. Rank can take care of himself without our sympathy, and certainly without our advice.

We should never have started this.

DISTRIBUTORS' BATTING AVERAGE FOR '45

				%
1.	PARAMOUNT	9	Releases	141
2.	WARNER BROS.	7	Releases	135
3.	MGM	11	Releases	135
4.	20th CENTURY-FOX	11	Releases	130
5.	UNITED ARTISTS	7	Releases	118
6.	RKO-RADIO	16	Releases	118
7.	UNIVERSAL	19	Releases	99
8.	COLUMBIA	16	Releases	94
9.	REPUBLIC	12	Releases	88
10.	MONOGRAM	6	Releases	83
11.	PRC	8	Releases	79
		122	Releases	

The Highlighter: Just Talks About Things That Are of Interest

The Highlighter takes this week's space for a single purpose, instead of rambling here and there about the motion picture scene. Republic is the reason, and Republic's Tenth Anniversary is the occasion.

★ ★ ★

There is quite a bit of pleasure in joining with Republic's large, and growing, family in a birthday celebration. The sort of heart-warming feeling usually experienced when observing an Horatio Alger story being rounded out in full. . . . That's the Republic story—from the lowly independent with the fragile structure of state rights distribution on to an international organization firmly in control of its own selling; from a make-shift studio "somewhere way out there in the Valley" and today with one of the largest, best-equipped and completely self-contained production plants in the business. . . . There are all the fine dramatic elements of the best told rags to riches yarn.

★ ★ ★

But if the rags to riches theme music can be played for Republic as a production and distribution organization, there is an equally interesting story angle when you come to consideration of the man who is Republic—Herbert J. Yates. . . . In his laboratory and financing operations Herb Yates was a pretty solid motion picture individual long before he wrapped up all his interests in the Republic name. . . . It wasn't only our independents with their thousands, but a goodly number of our biggest majors with their millions, who were on the books to Yates. . . . And therein comes the story. . . . It was all very well for this Yates to open his doughbags to the industry, but what right had this brash fellow to decide on a producing and distributing organization of his own? . . . Unheard of. . . . He should leave those fields to the men who borrowed from him. . . . He'd learn his lesson, and so on. . . . Well, it has been a ten-year road, it has had its bumps, but it has been a straight road, and now it is a modern speedway aiming — who knows where? . . . Who will hazard a guess at what the Twentieth Anniversary celebration will show?

★ ★ ★

Yates set his sales course true very early by snaring one of the industry's veterans in big league selling, Jimmie Grainger. . . . Maybe in the early years Jimmy didn't always have big league merchandise to sell, but he had time to build the sort of man-power that was able to sell when the merchandise came along. . . . And he always retained, and never abused, the unusual wide popularity and exhibitor confidence that has been Jimmy Grainger's way back down the years. . . . That good will is paying in the chips now.



HERBERT J. YATES

. . . And you could say things are just starting to happen when you survey the 1945-46 picture.

★ ★ ★

Glance at those new producer-director deals—Frank Borzage, William K. Howard, Al Santell, Al Rogell, all men who have their major league records and who will now be working under arrangements that have practically put them in business for themselves. Nor should one ignore such veterans as Joe Kane, action specialist, who is now dean of the lot in point of service years. . . . Just clicked solidly with "Flame of the Barbary Coast."

★ ★ ★

That player roster is important looking. . . . Yates has big plans for Joseph Schildkraut, one of America's greatest actors, who is re-discovered for the screen every two or three years or so after going back to Broadway to star in a sock hit and sell himself all over again to newly arrived talent scouts. . . . There is the definite money asset, John Wayne. . . . And money-in-the-bank Roy Rogers, now king of his own field. . . . Also another "new-old-discovery," Ann Dvorak, whom Republic socked for an American come-back after her many years in England, with "Flame of the Barbary Coast." . . . Michael O'Shea is on the Republic list, and a solid aggregation of young and veteran talent to round out any cast in big league fashion.

★ ★ ★

Production affairs, now running so smoothly and so promisingly, are directed by Allen Wilson, as head of a four-man executive committee that includes Robert V. Newman, Wilson's assistant; Hy Glick, secretary and treasurer of the Republic productions unit, and Jack E. Baker, as general manager of the studio. . . . These are the men carrying out the ambitious physical expansion of the studio, and the equally important producer-director-player deals that will mean so much to Jimmy Grainger's sales boys in the next season—the one to cash in on Anniversary events. . . . That expansion of studio facilities is a story in itself. . . . Hampered by war-time restrictions, but spurred on by unbounded confidence in Republic's future, a miracle job has been done, and this is still only a promise of what is on the blueprints and scheduled to happen with a rush when the "Go!" signal on construction is given by Uncle Sam. . . . The plans are ready, the money is there—watch the San Fernando Valley smoke.

★ ★ ★

Yates has put two million dollars on the line for this construction work, then topped it with twenty for next year's picture-making. . . . That isn't chicken feathers, nor is it paper money. . . . Yates always was a fellow whose money talked, and who had the money to talk with. . . . But close your eyes and try in the silences to contemplate a twenty million dollar production budget on a lot that not so many years ago considered a fifty thousand dollar outlay justified the sales force calling the result a "Special." . . . Yes, with a capital "S." . . . That's the picture business, and one of the most colorful stories it has ever told. . . . Because when The Highlighter's memory goes back to the thrilling tales of the celluloid pioneers—the old General Film crowd and their shoestrings, the Zukor, Lasky, DeMille period with only slightly longer shoestrings, and so on down, he must remember that these men had a tide with them. . . . Yates has written the Republic history in a period when competition has been firmly intrenched, far-reaching, apparently a stone-wall.

★ ★ ★

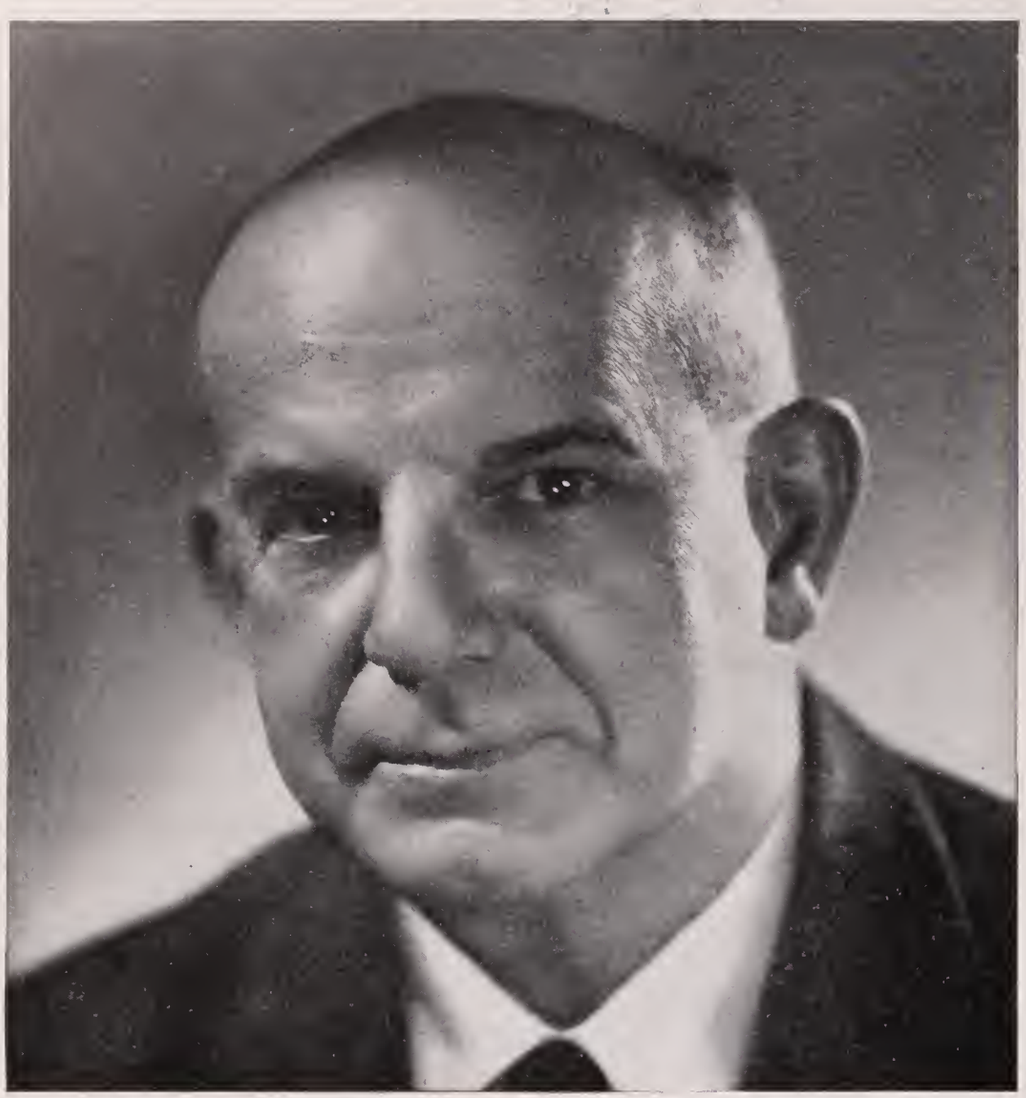
Some years ago when we interviewed Herb Yates on his return from a European tour with Gene Autrey we could easily see by the gleam in his eye that "H. J." had big, unspoken ideas about the international market, and Republic's possible place in that market. . . . War interrupted some of his plans. . . . But not the preparatory building. . . . Today, under the direction of Morris Goodman, currently in Europe on a three month trip, Republic has a firmly knit organization set to give anybody competition for the foreign dollars. . . . Impressive British associations, and something of a jump on the Latin-American market by shrewd planning of product, such as the production of "Brazil." . . . One of the few pictures with south of the border locale and theme which our good neighbors accepted as in good taste and correct spirit.

★ ★ ★

All in all this Republic is a pretty husky, and promising, ten year old youngster. . . .


10 YEARS OF PROGRESS

A BUSINESS



HERBERT J. YATES

ONLY big-time motion picture producer I know who wears black shoes and keeps 'em polished is Herbert J. Yates. His coat matches his trousers and he wears a dark necktie and what I'm trying to get across is the idea that he's a businessman, making a business of the movies.

Not a bad idea, either, as you shall see:

I thought at first about starting this piece with something about Consolidated Film Industries, largest film laboratory enterprise in the world. I also pondered an introductory paragraph about Republic Studios in Hollywood, where efficiency and flower-beds flourish side-by-side and an owl holds a permanent lease on stage three.

But the best place to begin is at the beginning, when Fatty Arbuckle wanted $80,000 to finance a series of eight two-reelers. He went to Yates, a young man who had demonstrated his flair for business by rising rapidly to the top in the tobacco manufacturing business, but who had yet to reveal the instincts of a gambler. Now he revealed 'em. Arbuckle got his $80,000 on a handshake; Yates got it back with release of the first two-reeler. Boy!

That started the saga of Yates in pictures. He organized Republic Laboratories, which eventually became Consolidated, for the processing of Hollywood's film. He invested in many a major studio, financed many an independent producer.



Consolidated Film Industries, Inc.
Fort Lee, New Jersey



Consolidated Molded Products Corp.
Scranton, Pennsylvania



Consolidated Film Industries, Inc.
Hollywood, California

MAN MAKES MOVIES

by Frederick C. Othman

United Press Correspondent
Hollywood — Washington, D. C.

He owned the American Record Co., and he bought Columbia and Brunswick, only to sell the whole works just before the boom in phonographs. The one thing he kept was a contract with a crooner of cowboy songs, about whom more later.

Wall Streeters called the sale of the record companies, Yates' Folly. Maybe. I'll report here simply that the factory where he once pressed records in Scranton, Pa., now is his Consolidated Molded Products Co, employing more than 1,000 workers and known as one of the 10 largest plastics concerns in America.

Back in Hollywood in 1935 half a dozen independent producers were fighting among themselves, cutting each other's throats—with Yates' money! He'd financed them all and every time one of them beat another to the dotted line, Yates lost.

He fixed that, characteristically, by organizing a production company, Republic Pictures Corp., named after his first laboratory. There he installed his battling movie makers. Now they could fight for him, instead of against him. Only tangible assets of the new company were some western and serial scripts heavy with dust and a lease on a few old sound stages, with use of Mack Sennett's celebrated outdoor bathtub thrown in.

The depression wasn't even beginning to ease, the old-line movie producers were having their troubles, and they agreed to a man that Yates was nuts.

Western pictures at the time were dead; not even the 10-year-olds would go to see them. Serials had gone out years before with the "Perils of Pauline." The stages were undersized and the bathtub, where Sennett once had lolled while supervising the tossing of custard pies, was a definite liability. Somebody might fall in.

Yates had it filled with rich soil and planted calla lilies on top. Then he began cogitating the literature in the script library. It was his idea—his competitors now say it was his inspiration—to salvage those western scenarios by turning them into adult entertainment.

He'd have none of this manufacturing of cliff hangers for the juvenile trade. Yates figured he'd get the mothers in, and the fathers, too, by adding romance and song to the standard action script. All he needed was a cowboy singer and hey! He already had one; that tall young fellow from the record company; name of Autry, Gene. You know what that idea did for Republic; for that matter, what it did for good ole' Gene.

Yates looked over his serial scripts, which put the hero in jeopardy at 14 different chapter endings and gave him the gal in the 15th. They were a total loss, but you think he junked his serial production organization? Not by 14 fates-worse-than-death he didn't.

He injected comic strip characters into his chapter plays, first with Dick Tracy and then with the Lone Ranger, and thereby made of serials greater money-makers than even in the hey-day of Pearl White.

Yates then did something the rest of the industry never had considered. He discovered sectionalism as an asset and soon was turning out movies featuring such rustic radio heroes as Roy Acuff, Lulubelle and Scotty, "Pappy" Cheshire and the Duke of Paducah. Advertising wouldn't have done these pictures any good on Broadway; in the small towns, where they paid their profits, they didn't need advertising.

The founder of Republic evolved a 10-year plan for his studios, drew up his blueprints for each year and proceeded accordingly with his goal—the making of his company one of the largest in the business at the end of the decade. The war retarded him slightly, but the year 1945 has not yet ended and the Mabel Normand sound stage (perhaps the largest and certainly the most efficient in Hollywood) is booked solidly. So is another vast new stage. The newest structure on the lot that was once a cabbage patch is the largest and best equipped music auditorium in the world for scoring and dubbing pictures. Its design includes the most modern developments in architectural acoustics, and its RCA Sound equipment is the last word in the field of sound recording. The entire studio has been so improved that even if his bathtub still were there, Sennett wouldn't recognize it. Yates' most recent moves include the addition of Frank Borzage and Alfred Santell to his production staffs. You know those names and with negotiations now under way for equally important producers, directors, and players, the goal is not far off.

Yates never has believed in genius. He says the only difference between one of these rarities and the average man simply is that the average man needs a break. He has built his organization upon this theory, most of his top executives today once were the average men working hard in one or another of his industries.

He spends much of his time investigating other enterprises to see whether any of their methods can be applied to the movies. He also investigates his own studio, I once bumped into him on stage five, where he'd moved his desk and his secretary and where he'd just discovered that movie cameras never photograph any higher than 10 feet on an interior set wall. Why, he asked, were the walls 20 feet high? The scenic designer said they'd always been 20 feet. Yates said that from now on they'd be 10 feet. A small thing, perhaps, but the saving on paint, lumber, canvas and man-hours at the end of a year is something that helps turn red ink into black.

The factory-aspect of most movie studios depressed Yates. He presumed the other workers were depressed, too. He substituted green grass for concrete at Republic, cops with smiles for guards with guns and flower boxes for painted-out windows. What he wanted was a friendly atmosphere. He got it.

As of now the head men at Republic are doing considerable si senoring and buenas dia-ing. They're going to night school, studying Spanish, which gives you some idea what Yates currently is thinking about. And here I am about to use up all my space when I could have filled this whole book. I must mention that owl, the one thing inherited from the previous owners still on the lot. This bird has a perpetual leasehold on stage three. Sometimes he hoots and sometimes he flies through a high-class drama, thereby causing a retake, but no Republic executive would think of banishing him.

It takes a wise man and a calm one, a square-shooter and a go-getter, to equal Yates' achievement. That owl is a symbol.



Republic Productions, Inc.
North Hollywood, California



Consolidated Film
Industries, Inc., Photo-
Stills Division, New York City



IN the name of the Variety Clubs of America . . . an industry organization probably not much older than yourselves and to which so many of our associates belong, I salute you on your Tenth Anniversary. Long may your banners wave. Long may you prosper.

Year by year, we have watched you grow. Year by year the name of Republic has assumed new importance and stature in the records and accomplishments of our great industry.

Like your trade-mark, you stand for vision, courage, independence and accomplishment. So, to Herbert J. Yates, to James R. Grainger, to all your other executives and to each and every man and woman in your international organization, we pay our respects and offer our admiration and good wishes.

It is a privilege and an honor to write these words of congratulation.

R. J. O'DONNELL
Chief Barker
Variety Clubs of America



With humility and pride . . . . . Republic Pictures offers its appreciation to its men and women in the services of our Country.

Sam Abarbanel
James A. Abee
Franklin Adreon
Frank Arrigo
Louis Asher
Dudley Autry
Gene Autry
Bart Baker
Frederick P Bayzman
William Beck
Robert Beebe
Wm. Bentley, Jr.
Aaron Bergner
Edna Mae Black
Laurent Bolduc
Richard Boyd
J. H. Bradley
John F. Brewer
Richard Brooks
H. S. Brown, Jr.
Neil Brown
R. L. Brown
Russell I. Brown
Earle Dean Buell
John Burke
Richard Bussey
Donald Cady
James Calahan
Vincent Callahan
Ian Cameron
John Capano
Joseph Cardettino
Thomas G. Carroll
Charles Cashon
Clarence Champagne
M. M. Christensen
W. J. Clemons
Harris Clifton
Aaron Cohen
Vernon Coker
Elbert Coleman
Charles Cooper
Stephen Coppola
Irwin Coster
Claude Couch
Vernon Crocker
Robert Dale
Sam Dalzell
Dudley Darnell
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Don Fill
Robert Finkel
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George L. Flax
Charles Foreman
Harold Forman
Jane Fowler
Mike Frankovich
Lockwood Frost
Marsh E. Funderburk
Charles Gallenstein
Harold Gausman
Lee Gentry
Harry Gerstad
Edmund Grainger
Paul Grancell
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Bruce Greiner
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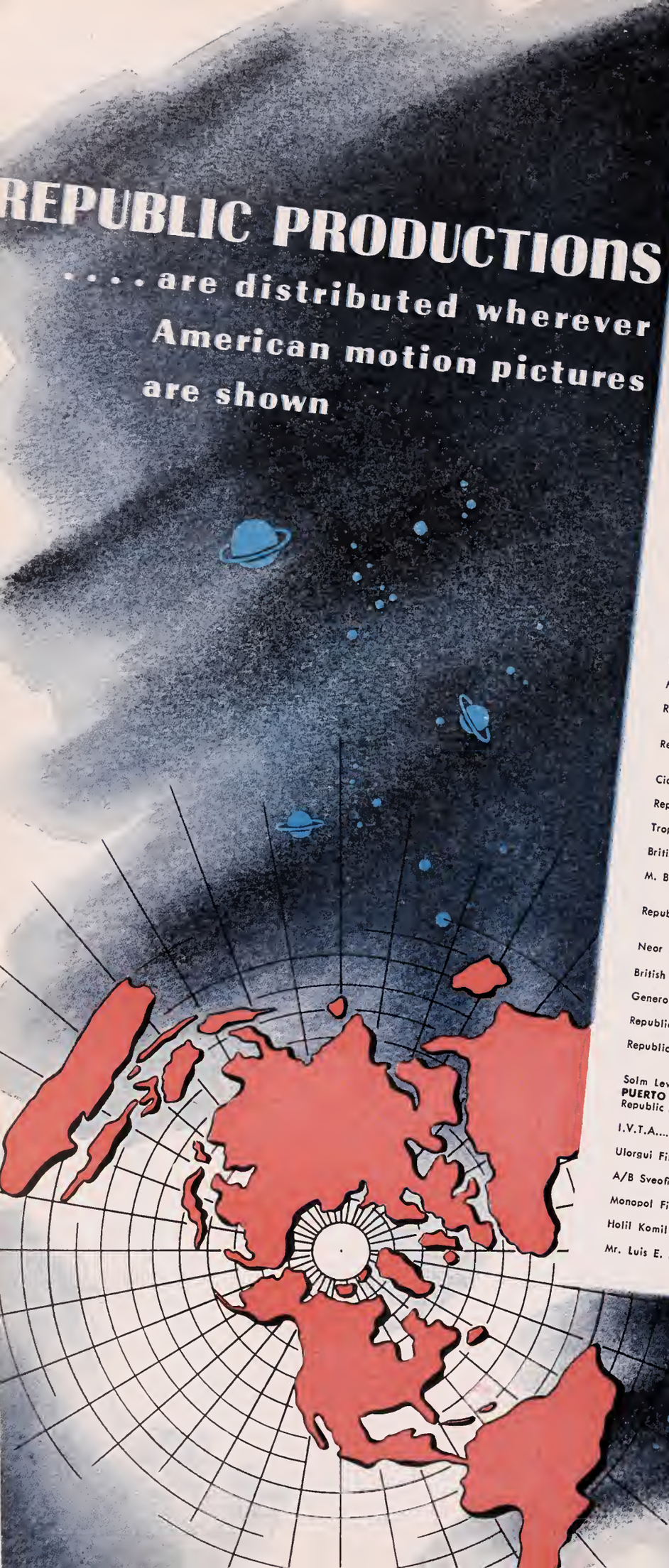
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The Box Office: "Out of This World" Week's Money Winner For Paramount

By NORMAN WEBB

OF NINE NEW RELEASES IN THE PAST WEEK, FIVE RAN OVER 100%, ONE CAME THROUGH OKAY, AND THREE WERE ON THE WEAK SIDE

PARAMOUNT—1 Release

Paramount's new super-duper musical extravaganza "Out of This World" has opened up very well at 163 per cent and is showing signs of building on its hold-over weeks. This sparkling comedy co-stars Eddie Bracken with two popular Paramount feminine players—Veronica Lake and Diana Lynn, not to mention Bing Crosby's voice which plays quite an important part, although he does not appear in the picture.

The featured cast is headed by Cass Daley, Donald MacBride, Florence Bates and the four Crosby boys (Bing's sons). There are also five prominent Piano-Maestros—Carmen Cavallero, Ted Fiorito, Henry King, Ray Noble and Joe Reichman.

Sam Coslow who has long been an important figure in the musical world produced "Out of This World" as well as collaborating on the original story and musical score. It is interesting to note that Mr. Coslow is now associated with Mary Pickford on the production "One Touch of Venus." Hal Walker turned in a very outstanding piece of direction on this picture, which is his first release, although he has been directing for almost two years and has several unreleased productions, including such important pictures as "The Road To Utopia" and "The Stork Club." The theme song and other important musical numbers were written by Johnny Mercer and Harold Arlen.

RKO—1 Release

RKO-Radio Exchanges have a new Sam Goldwyn release this week, "Wonder Man" which has had a strong New York opening at the little Astor Theatre where the picture is grinding long hours and running 61 per cent over average business. This figure will probably build when the picture is released more generally to theatres with larger seating capacities.

Danny Kaye who scored such a terrific hit last year in his first release "Up In Arms," is starred in this new Technicolor musical comedy and turns in a fine dual role performance, of two brothers. Virginia Mayo has the feminine lead with Donald Woods, S. Z. Sakall, Allen Jenkins, Ed Brophy, Otto Kruger, Richard Lane, and Virginia Gilmore featured. The picture also introduces a promising new dancer in Vera-Ellen, who has been placed under long term contract by Goldwyn. The Gorgeous Goldwyn Girls are particularly outstanding in beautiful Technicolor with costuming that is "the last word."

Lucky Humberstone, one of 20th Century-Fox's top-notch directors, was borrowed by producer Sam Goldwyn to handle the direction on "Wonder Man" and came through in fine style as usual.

FOX—2 Releases

20th Century-Fox has two releases this week, one a big musical hit while the second is a much better-than-average English importation.

"Where Do We Go From Here?" 152 per cent, is a very unusual Technicolor costume musical that is practically on the operetta side. The first figures are quite satisfactory and when this picture "catches on" it will be helped by word-of-mouth advertising. The story has several sequences involving different periods of past American history, going back to the days of Columbus and George Washington.

Fred MacMurray, after seven years at Paramount is starred in "Where Do We Go From Here?," his first picture under his new long term Fox contract. Fred is co-starred with two charming feminine players, Joan Leslie, off the screen much too long and June Haver who has made such rapid strides at the box office in the past year. Gene Sheldon, Allan Mowbray, Anthony Quinn, Carlos Ramirez and Fortunio Bononova head the featured cast.

Producer William Perlberg and Director Gregory Ratoff, both of whom have been responsible for many of 20th Century-Fox's top hits, are given much credit for introducing a new type of screen entertainment in "Where Do We Go From Here?"

"The Way Ahead," 108 per cent, Fox's second release is a strong English produced war melodrama dealing with the careers of the British Tommies. The production value is far superior to that of the average recent English picture. However it will probably have a limited box office appeal because of the lack of marquee names.

David Niven, formerly under contract to Sam Goldwyn before the war, is starred and is the only player in the cast known to American fans. Carol Reed directed for co-Producers Norman Walker and John Sutro.

UNIVERSAL—Also 2 Releases

Universal Pictures have two new entries, one a good box office bet while the second is just a fair programmer.

"That's the Spirit" is doing very well at 117 per cent average considering the marquee names. This unusual musical comedy fantasy co-stars Jack Oakie and Peggy Ryan —no Donald O'Connor this time, as he has been in the service for quite awhile. Gene Lockhart, Edith Barrett, June Vincent, Buster Keaton, Andy Devine and Arthur Treacher head the imposing featured cast.

Producers Michael Fessier and Ernest Pagano who also wrote the screen play certainly made a very unusual piece of entertainment, having such wide appeal for the whole family, that this picture will probably build considerably when it goes into the neghborhood houses. Charlie Lamont directed.

Universal's second, "Honeymoon Ahead," 82 per cent, is a fairly entertaining romantic musical comedy that will fill in as a nice second feature. Allan Jones is co-starred with Grace McDonald and Jack Overman, Raymond Walburn, Vivian Austin and Eddie Acuff complete the cast. Reginald LeBorg directed for Producer Will Cowan.

COLUMBIA—2 Releases

Columbia Studios have two new programmers that are strictly in the filler class. "Ten Cents A Dance," 78 per cent, which was filmed many years ago as a Barbara Stan-

(*Continued on Page* 11)

NINE NEW RELEASES NOT IN LAST ISSUE

		%	*We Est.*
Out of This World	PAR	163	165
Wonder Man	RKO	161	165
Where Do We Go From Here	FOX	152	150
That's The Spirit	UNIV	117	120
The Way Ahead	FOX	108	110
Honeymoon Ahead	UNIV	82	80
Ten Cents A Dance	COL	78	80
Let's Go Steady	COL	77	80
Three's A Crowd	REP	77	80

PICTURES "GOING UP"

		Was	*Now*
Thrill Of A Romance	RKO	163	168
Valley Of Decision	MGM	162	166
Salty O'Rourke	PAR	162	166
God Is My Co-Pilot	WAR	159	163
Keep Your Powder Dry	MGM	139	142
Dillinger	MON	136	141
China Sky	RKO	134	138
Roughly Speaking	WAR	135	138
Counter-Attack	COL	131	136
Picture Of Dorian Gray	MGM	130	133
Pillow To Post	WAR	123	126
Tarzan and the Amazons	RKO	113	120
Delightfully Dangerous	UA	92	97
Brighton Strangler	RKO	88	92

PICTURES "GOING DOWN"

		Was	*Now*
Without Love	MGM	167	164
A Royal Scandal	FOX	136	132
Murder, My Sweet	RKO	133	131
Sudan	UNIV	134	131
Tomorrow, The World	UA	126	122
Patrick, The Great	UNIV	117	114
The Unseen	PAR	113	107
The Bull Fighters	FOX	83	81
Fighting Guardsman	COL	85	80

"Captain Eddie" . . . . Has Mass Audience Pull

(20TH CENTURY-FOX)

The Digest's Box Office Estimate:

160%

Producer ..... Winfield R. Sheehan
Director ..... Lloyd Bacon

The Players: Fred MacMurray, Lynn Bari, Charles Bickford, Thomas Mitchell, Lloyd Nolan, James Gleason, Mary Philips, Darryl Hickman, Spring Byington, Richard Conte, Charles Russell, Richard Crane, Stanley Ridges, Clem Bevans, Grady Sutton, Chick Chandler, Dwayne Hickman, Nancy June Robinson, Winifred Glyn, Gregory Muradian, David Spencer, Alvin Field, George Kitchell, Boyd Davis, Don Garner, Mary Gordon, Joseph J. Greene, Olin Howlin, Robert Malcolm, Leila McIntyre, Harry Shannon, Virginia Brissae.

Photography ..... Joe MacDonald
Time ..... 107 minutes

Lloyd Bacon's sure hand on the direction makes sound screen entertainment of a subject that should already be pretty well set as an exploitation bet due not only to the fame of its hero but also to the various controversies that preceded its making.

It was not an easy job that Bacon tackled. Rickenbacker is a stirring headline figure, but as with most biographies of living persons, there isn't the license in screen telling to embark on any and all angles of theatrics. But Bacon has taken a necessarily episodic story, has achieved something of pace, consistent interest, and a picture-wise blend of narrative, romance, comedy and drama.

Background theme of "Captain Eddie" is more than an exposition of a few heroic highlights in the aviator's career, but is really a glorification of the typical American boy and his love for tinkering and mechanical explorations. It is keyed to the boy of today just as closely as to the Rickenbacker of fact, whose story starts in the early 1900's.

Starting with the dramatic rescue of Rickenbacker and his flying companions in the South Pacific, the story jumps back to his boyhood days and becomes a warmly interesting picture of a great epoch in American life, the birth and growth of the machine age. War enters into the telling, but only as necessary chronology.

Fred MacMurray gives personality and ability to the portrayal of the adult Captain Eddie, Darryl Hickman is effective as the boy Rickenbacker. Lloyd Nolan is a standout in the excellent support while the necessities of time-spanning biography have brought into the action a score of Hollywood's best troupers.

Exhibitor's Booking Suggestion: Sell the women. . . . The rest is easy. . . . Previewed June 18th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Pretty good movie that has its exploitation angles."

VARIETY: "Good run-of-the-mill film fare that will probably do better at the box office than it does with the snootier film critics."

Current Previews

		%
CAPTAIN EDDIE	20TH-FOX	160
A BELL FOR ADANO	20TH-FOX	150
G-I JOE	COWAN-UA	135
THE NAUGHTY NINETIES	UNIV.	135
THE WOMAN IN GREEN	UNIV.	80
THE FROZEN GHOST	UNIV.	80
MR. MUGGS RIDES AGAIN	MONO	75

"A Bell For Adano" . . Powerful 20th-Fox Drama

(20TH CENTURY-FOX)

The Digest's Box Office Estimate:

150%

Producers ..... Louis D. Lighton, Lamar Trotti
Director ..... Henry King

The Players: Gene Tierney, John Hodiak, William Bendix, Glenn Langan, Richard Conte, Stanley Prager, Henry Morgan, Montague Banks, Reed Hadley, Roy Roberts, Hugo Haas, Marcel Dalio, Fortunio Bononova, Henry Arnetta, Roman Bohnen, Luis Alberni, Eduardo Ciannelli, William Edmunds, Yvonne Vautrot, John Russell, Anna Demetrio, James Renuie, Charles Judels, Frank Jaquet, Gino Corrado, Peter Cusanelli, Minor Watson, Grady Sutton, Joseph "Chef" Milani.

Photography ..... Joseph La Shelle
Time ..... 104 minutes

With the advance publicity build-up of its success in other fields, "A Bell For Adano" was automatically a big money bet for the screen. And 20th-Fox has cinched that bet with a masterful production, starkly realistic and sincere in its adherence to the spirit and the structure of the famous book, adroitly competent in its picture-making.

To producers Lighton and Trotti, and to director Henry King high praise can be given for a magnificent job. "Adano" is gripping, powerful and intensely human.

Also on the credit side must be recorded the fact that the picture further clinches the stellar rights of John Hodiak, already well-established, but from now on a marquee asset of top line standing.

"A Bell For Adano" brings to picture patrons a phase of the war that is new to them, in all the wealth and varieties of pictures that the great conflict has prompted. This time we see the backwash of war, and through American eyes by the operations of American military and civil government in an Italian village past which the battles have gone. It is as timely in appeal as if written yesterday.

Hodiak is seen as the AMG officer, Major Jappolo, burdened with the major and minor problems of the occupied village and its colorful inhabitants. He has the obvious difficulties with the handling of difficult human relationships, the not so expected ones of entanglements with the evil gods of red tape in his own army. And he finds romance with Gene Tierney, Italian peasant girl.

Supporting these two who carry the more customary romantic interest of a picture that is really bigger than any romance, is a hand-picked cast of superb troupers. William Bendix, who is of course more than support, has the meatiest role as an army sergeant and makes the most of it.

Henry King's direction again displays his knack of transferring both the spirit and flesh of written successes to the screen and imparting the best of screen skill with powerful effect without recourse to too obvious theatrics.

Exhibitor's Booking Suggestion: Solid hit. . . . Previewed June 20th.

WHAT THE OTHER FELLOWS SAID:

REPORTER "Pulitzer prize-winner that will be a prize-winner so far as picture audiences are concerned."

VARIETY: "A class production of high point interest value."

Never Time to Stop Selling War Bonds !

"G-I Joe" . . . . . Pre-Sold and Worth It

(COWAN-UA)

The Digest's Box Office Estimate:

135%

Produced by .....**Lester Cowan**
Associate producer .....**David Hall**
Director .....**William Wellman**
The Players: Burgess Meredith. Robert Mitchum, Freddie Steele, Wally Cassell, Jimmy Lloyd, Jack Reilly, Bill Murphy, and Combat Veterans of the campaigns in Africa and Sicily.
Photography .....**Russell Metty**
Time .....**147 minutes**

Newspaper men have memories that speak in headlines. If they are old enough—or, maybe, we should say "too old"—they can recall Admiral Dewey who sunk, sank, or sinked the Spaniards. If they are of slightly tender years they may start recollections with Lindbergh, who flew the Atlantic, Babe Ruth, who hit 52 homers, and continue on down the bright and heart-warming trail.

Headlines mean popular interest, and popular interest is a mild understatement for the frenzy of love that America showers on its heroes of the moment.

We know that this war has not produced, and we doubt if it will produce, a figure so close to American hearts as the shy, undersized frame and oversized heart of Ernie Pyle. Generals win battles and wars, but there is the deep thought that you have paid them and trained them for that job; spectacular heroes are made for a moment, but you accept suddenly inspired heroism as the flaming part of war.

But it remained for a "working newspaperman"—a distinction from flub-dub experts—to capture America's heart with the only weapons he had: a reg'lar newsguy's instincts and a fellowship of heart with the humans he was writing about.

So much for the background of Lester Cowan's production "G-I Joe," stemmed from Ernie Pyle, the man and his writings. Telling of that background is a round-about way of saying that there should be good box office awaiting this celluloid no matter how it might have been transferred to the screen.

And now comes the important part. Producer Cowan and director William Wellman have kept the faith. The troupers have kept the faith. Their picture is impressively sincere in its treatment of the things that Ernie Pyle said with such powerful simplicity. It is good picture craftsmanship. It is everything that the mothers, fathers, wives, sisters, and brothers of G-I Joe would like to see on the screen.

It is war, at its grimmest, its dirtiest. But don't let that scare you off—it is the war that millions read in the words and between the lines of Ernie Pyle. It isn't pleasant, if we are talking in generalizations, but it is close—pathetically close—to so many hearts. The hearts that are enshrining Ernie Pyle in memories, the hearts that will take this opportunity to snuggle close to their boys.

Straight-line honesty has been the keynote of Cowan's production guidance and Wellman's direction. Of course there is drama, and tragedy, and the comedy of average humans. But it is all in the pattern of reality, and the many moments of "theater" are not corn, they are the inevitable result of the events being enacted, the humans who are doing it, and the man who told about them.

Burgess Meredith sank himself deeply into the Pyle character, and will be Pyle to unnumbered Americans for decades; Robert Mitchum, recently snatched from horse opry service for Uncle Sam's service, socks home a captain's role. Newer names such as Freddie Steele, Wally Cassell, Bill Murphy and Jack Reilly click solidly. And there are real veterans of the service who come in and out of the action with all the personality sock and authenticity of a documentary.

The story period—the infantry theme knows no time bounds—is that of the African invasion, early triumphs, later near-disasters, mud, gripes, and all that goes with the messy job of cleaning a dirty world. Cassino is our end in this yarn, but the diagram is that of the entire victory.

Exhibitor's Booking Suggestion: Go to town. . . . Previewed June 15th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Unnecessary to dwell on the commercial aspects of this film."

VARIETY: "An excellent job of picture-making."

"The Woman in Green" . Up to Sherlock Standard

(UNIVERSAL)

The Digest's Box Office Estimate:

80%

Producer-director .....**Roy William Neill**
The Players: Basil Rathbone, Nigel Bruce, Hillary Brooke, Henry Daniell, Paul Cavanagh, Matthew Boulton, Eve Amber, Frederic Worlock, Tom Bryson, Sally Shepherd, Mary Gordon.
Photography .....**Virgil Miller**
Time .....**68 minutes**

Roy William Neill has that deft combination of picture knowledge and intelligent taste that has lifted Universal's Sherlock Holmes pictures into the better category of series offerings. The thought now occurs that his consistent success with the series may work to his personal disadvantage if Universal feels that Sherlock is so safe in his hands as to preclude giving Neill the bigger opportunities his long experience and top ability deserve.

"The Woman in Green" is up to the Sherlock standard, well-handled from script to direction and to playing. It is not above standard, and it would seem that the writers are getting just a bit worn out at their task of devising new adventures. Even Conan Doyle took a rest for a few years.

Sherlock Basil Rathbone and Dr. Watson Nigel Bruce this time come to grips with the legendary enemy, Moriarity, master crook of the world in the opinion of Holmes. Bert Millhauser gives him a female hypnotist assistant, and the plot is off to the races in the best speed and tradition of the old-time class Pathe serials.

The star duo is comfortably at home, Miss Hillary Brooke, as Moriarity's aide, a personable asset to any picture.

Exhibitor's Booking Suggestion: Neat whodunit for the series fans. . . . Previewed June 14th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "One more chapter in the series and no doubt a profitable one."

VARIETY: "Creditable addition to Universal's 'Sherlock Holmes' series."

"The Frozen Ghost" . . Satisfying Chiller-Diller

(UNIVERSAL)

The Digest's Box Office Estimate:

80%

Associate producer .....**Will Cowan**
Director .....**Harold Young**
The Players: Lon Chaney, Evelyn Ankers, Milburn Stone, Douglas Dumbrille, Martin Kosleck, Elena Verdugo, Tala Birell, Arthur Hohl.
Photography .....**Paul Ivano**
Time .....**61 minutes**

"The Frozen Ghost" leaves the starting gate with a title that is a natural for the chiller addicts. Then the jockey name—as sport fan value—can be given to Lon Chaney. That will help also to sell the tickets.

So all a reviewer should report is that Universal—and Producer Will Cowan and Director Harold Young have delivered a workmanlike job to measure up to the allures. "The Frozen Ghost" has its twist through blending enough of the safe chiller elements in a new dressing. There is Lon Chaney who might be villain or victim, there is Martin Kosleck, who could also be either if you were not trying to fool mystery experts. Meager feminine requirements are more than adequately handled by Evelyn Ankers.

It is a story about a hypnotist and a wax museum—add those two and two's together and you know all you want to know.

Performances are capably keyed to the subject, and the troupers have been wisely chosen.

Exhibitor's Booking Suggestion: Will live up to its title. . . . Previewed June 16th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Up-to-standard Universal spine-chiller."

"The Naughty Nineties" In Abbott-Costello Groove

(UNIVERSAL)

The Digest's Box Office Estimate:

135%

Producers....Edmund L. Hartman, John Grant
Director .....Jean Yarbrough
The Players: Bud Abbott, Lou Costello, Alan Curtis, Rita Johnson, Henry Travers, Lois Collier, Joe Sawyer, Joe Kirk.
Photography .....George Robinson
Time .....76 minutes

Sometimes we think, and as a matter off fact we know, that Bud Abbott and Lou Costello have more fun out of life than the folks who write reviews of their pictures.

The critics love to point out that Abbott and Costello always seem to be doing the same routines, they qualify as critics by reporting that on this occasion the results are better or not quite so good as on some other occasion.

That is where the A-C laugh comes. First, they really know they are doing the familiar routines, second they know how to do them, third, they know the twists that improve them for pace and sugar-coating, and most important of all, they *know* that this fare is what their fans want.

When you have created a following as large and as loyal as the Abbott and Costello brigade it seems to us pretty good business to take care of that army first, and let the critics fall where they may.

"The Naughty Nineties" is in the tried and true Abbott-Costello groove. The boys kept the proceedings to 76 minutes, and they pack that 76 minutes with just what the entertainment appetite has ordered for the customers who respond to the A-C marquee and the many others who say, "Here's a chance to get away from it all—I'll go in and laugh."

This is burlesque, slapstick, and fast-talking gag stuff. The background is Mississippi showboat life. There is a plot. The plot makes things happen to the comics, the background is perfect reason for musical numbers.

Director Jean Yarbrough, a comedy veteran of the Leo McCarey days at the legendary Hal Roach organization, milks his stuff and paces it neatly. The comics are playing their own game on their home field. Lois Collier helps for both beauty and melody, capable Rita Johnson does a musi-comedy menace zip.

The final bow must be given to the production guidance of Edmund Hartman and John Grant that is in the best of show business technique. They know the personalities they are to sell, they know their audiences, they combine corn with sugar to make a product called money.

Exhibitor's Booking Suggestion: Good number for the safe stars. . . . Previewed June 19th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Those who love Abbott and Costello will love this; those who can leave them alone will leave them alone."

VARIETY: "The thousands of merry villagers who get their laughs from the antics of Abbott and Costello can lay their money on the line . . . with assurance of full value in entertainment."

"Mr. Muggs Rides Again" . With East Side Jockey

(MONOGRAM)

The Digest's Box Office Estimate:

75%

Producers .....Sam Katzman, Jack Dietz
Director .....Wallace Fox
The Players: Leo Gorcey, Huntz Hall, Billy Benedict, Nancy Brinckman, Bernerd Thomas, George Meeker, Minerva Urecall, Pierre Watkin, Johnny Duncan, Mendle Koenig, Bud Gorman, John Allen, Milton Kibbee, Frank Jacquet.
Photography .....Ira Morgan
Time .....64 minutes

"Mr. Muggs" is standard fare in this Monogram group that seems to go on and on forever, and certainly must boast followers who make that continued life profitable.

The current offering of the East Side Kids has less of the wild and wooly comedy that carried most of its immediate predecessors, and relies more on the telling of a dramatic story. The kids are good troupers and manage to maintain fair interest in 65 minutes that are heavily corn and frequently scrambled in the story structure.

Leo Gorcey is a jockey this time, and his adventures are pretty much in the formula that you might expect. Of course Gorcey starts under a cloud, of course he must fight his way back to vindication. Instead of the old Kentucky colonel whose fortune must be saved we here have an old lady in trouble. And it is Gorcey and his gang who save the day.

Exhibitor's Booking Suggestion: Okay filler fare. . . . Previewed June 18th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "The answer to a kiddie's matinee prayer."

VARIETY: "Sellable as supporting material."

THE BULLETIN BOARD....*News About Industry's War Activities!*

"Showmen's Seventh" War Loan showmanship and activity know no bounds. How the state and local committees are sparking and spearheading the drive is shown in the following reports:

Little Rock, Ark—Lions Club of North Little Rock, on the recommendation of Max Pruniski, state chairman, is supporting the industry drive, with each member responsible for the sale of $300 in bonds.

Southern California — Gus Metzger, state chairman, announced drive moved into high gear with 80 "On to Tokyo" mobile units in metropolitan Los Angeles nightly contacting war plants, firms, clubs, lodges and residential sections, and piling up large bond sales. Sound systems on the mobile units broadcast the War Loan message. One of the big guns was a bond premiere on June 25 staged by the seven first runs in conjunction with the Downtown Business Men's Association, with major retailers participating. Theatres are issuing bonds for a bond dinner to be held by the Cooks and Waiters Union of Los Angeles, tickets going for a $1,000 bond each. Los Angeles Examiner is giving heavy publicity, with big stories daily.

Northern California—Theatres are using a bond premiere coupon book, for sub-agencies which sell bonds in exchange for bond premiere admission tickets. The purchaser receives from the sub-agency a ticket from the coupon book which is exchanged at the box-office where the bond premiere is held, the other part of the tab containing a complete description of the transaction. The local War Finance Committee is thus able to credit the theatre with the sale of such sub-agent bonds.

Colorado—Rick Ricketson, state chairman, announced following activities for June: bond premieres throughout state; bond admission baseball double-header at Denver University stadium; bond admission boxing exhibition in Denver City Auditorium, with all nearby service groups participating; Iwo Jima flag-raising survivors in Denver personal appearances and flag-raising ceremony in Civic Center; June 18, "cleanup" bond premieres supported by all Denver theatres.

(*Continued on Page* 10)

INTERNATIONAL



CONTINUES WITH

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SHOWMANSHIP!

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IS PROUD

With justifiable pride we of RKO welcome the continuance of our association with William Goetz and Leo Spitz in releasing the distinguished productions of

INTERNATIONAL PICTURES

whose great stars, producers, directors and writers are proving

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FIRST of the new group of INTERNATIONAL PICTURES to be released by...

RKO RADIO PICTURES

INTERNATIONAL PICTURES presents

GARY COOPER

and

LORETTA YOUNG

in

NUNNALLY JOHNSON'S

"Along Came Jones"

with

WILLIAM DEMAREST • DAN DURYEA

A Cinema Artists Production
Produced by Gary Cooper
Directed by Stuart Heisler
Screenplay by Nunnally Johnson
Novel by Alan Le May



INTERNATIONAL PICTURES presents

CLAUDETTE COLBERT • **ORSON WELLES** • **GEORGE BRENT**

"Tomorrow is Forever"



Directed by IRVING PICHEL • Produced by DAVID LEWIS

Screenplay by Lenore Coffee • Novel by Gwen Bristow

OF IMPORTANCE



INTERNATIONAL PICTURES presents

SONJA HENIE

in

Countess of Monte Cristo

with

DENNIS O'KEEFE

Directed by WILLIAM A. SEITER • Associate producer WALTER THOMPSON

Screenplay by Robert Smith • Story by Walter Reisch

IN TECHNICOLOR

INTERNATIONAL PICTURES presents

A Nunnally Johnson PRODUCTION

Written and produced by the man
who created "Woman in the Window"
and "Casanova Brown"

INTERNATIONAL CONTINUES WITH SHOWMANSHIP

RKO RADIO PICTURES

PRINTED IN U.S.A.

F.l.a.s.h.e.s. KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★ "The Enchanted Voyage" troupe is busily at work on the lot after New Orleans shooting. Lloyd Bacon is directing.

★★★ George Jessel will head a large stellar studio party journeying to Columbus, Ohio, for the world premiere of "Captain Eddie," Winfield Sheehan production, directed by Lloyd Bacon. The Buckeye capital is the birthplace of Eddie Rickenbacker. Governor Lausche, of Ohio, is expected to honor the premiere.

★★★ Ernst Lubitsch has been set to direct "Cluny Brown," which will co-star Charles Boyer and Jennifer Jones. Lubitsch had originally planned to serve only as producer, but improved health induced him to take over the directing reins.

★★★ "American Guerilla in the Philippines" has been temporarily set back on the production slate, pending Darryl Zanuck's return from Europe. Puerto Rican transportation difficulties had much to do with the postponement. Members of the advance unit crew had already taken their tropical shots when the decision was reached.

★★★ Director Henry King journeyed to Marysville, California, to visit his son, Lieut. Henry C. King, recently returned after being a Nazi prisoner. King, Jr., was shot down over Leipzig.

★★★ Spyros Skouras, 20th-Fox president, is in town this week for studio huddles. Charles Skouras cancelled a planned Eastern trip to remain here for the sessions.

★★★ Darryl Zanuck has decided to use Technicolor on "Anna and the King of Siam," originally scheduled for black and white.

★★★ Bruce Humberstone has returned to the lot after New York trip for the world premiere of "Wonder Man" which he made for Samuel Goldwyn.

United Artists ☆ ☆ ☆

★★★ Word comes from New York that Tom Waller has been appointed by Barry Buchanan, advertising-publicity chief, as national publicity director for United Artists. Waller is well known in the field since early days as a *Variety* staff member.

★★★ Benedict Bogeaus plans a July 1st start for "Diary of a Chambermaid," starring Paulette Goddard.

★★★ Bob Golden is lining things up for a mid-July start on "Breakfast in Hollywood."

★★★ Jack Skirball has set a $250,000 national advertising budget for "Guest Wife," UA release, which he produced with Claudette Colbert and Don Ameche in the top spots.

★★★ Grad Sears, UA vice president in charge of distribution, returns to his active duties July 2nd after a lengthy rest handling a heart condiiton.

★★★ Edward Small was first United Artists producer to get rolling after temporary strike lull, with "Getting Gertie's Garter" leaving the starting gate last week. Cast includes Marie McDonald, Dennis O'Keefe, Barry Sullivan, J. Carrol Naish, Binnie Barnes and Jerome Cowan.

★★★ Jack Skirball scores a scoop by lining up Myrna Loy for her first free lance production, and plans to co-star her in "Genius in the Family" with Don Ameche. "Genius" will be a Jack Skirball-Bruce Manning production.

Republic ☆ ☆ ☆

★★★ Joseph Schildkraut's next starring vehicle, "The Cheaters," is in the musical scoring and transcription stage. Joe Kane produced and directed the special which has Billie Burke and Ann Gillis in top supporting roles.

★★★ Harry Grey will handle producer reins on "Calendar Girl," musical on the slate for an early start.

★★★ Frank Gill, Jr., who wrote Republic's "Brazil," is also doing the writing job on Al Santell's "Mexicana," which has Constance Moore and Tito Guizar in the top spots.

★★★ Joe Kane will both produce and direct his own story, "Belle of the Gold Coast," a story of San Francisco in the clipper ship days, being shaped up as a topper for his successful "Flame of the Barbary Coast."

★★★ Frances Hyland has been given the screenplay assignment on "Murder in the Music Hall," which will star Vera Rhuba Ralston.

★★★ Stephen Auer will be producer on "The Madonna's Secret," written by William Thiele and Bradbury Foote, and scheduled for direction by Thiele.

★★★ Early shooting is planned for "Last Crooked Mile," Don Barry starrer. June Frazee and Adele Mara will also be in the cast of the William O'Sullivan production.

RKO-Radio ☆ ☆ ☆

★★★ Ed Dmytryk is shooting on Dick Powell's starring number, "Cornered," which has Micheline Chierel, Anne Hunter, and Nelson Leigh in supporting roles. Adrian Scott is producing.

★★★ Front office says that budgets will be upped for the new Zane Grey series, to be produced by Herman Schlom, and starring James Warren. Ed Killy will direct. Added money will allow for more extensive location trips.

★★★ Lew Landers will direct "The Lie Detector," going before the cameras about July 9th.

★★★ Reaction to early views of "Radio Stars on Parade" has studio planning to make an annual event out of the idea.

★★★ July 2nd is set for the starting date on "Heart Beat," Robert and Raymond Hakim production.

★★★ Randolph Scott has been signed for top role in "Badman's Territory," which producer Nat Holt is preparing for a summer production.

★★★ James Jordan, Jr., 21 year old son of James and Marion Jordan—Fibber McGee and Molly—will have a top role in "Tomorrow Is Here."

Paramount ☆ ☆ ☆

★★★ Gail Russell has been set for the femme lead opposite Alan Ladd in "Calcutta," with Jane Duprez at the other corner of the triangle.

★★★ Hal Wallis is getting his production line-up set. It now looks like either "The Crying Sisters" or "Love Lies Bleeding," for his next, probably in September, with "The Searching Wind" going in October. Still to be set is "Dishonorable Discharge," from an original by John Farrow.

★★★ Wallis plans to go to England in March, 1946, for production of "Whenever I Remember."

★★★ Doctor's orders have caused Joe Sistrom to give up the production reins on Irving Berlin's "Blue Skies," with Sol Siegel taking over the assignment.

★★★ They Made Me a Killer," with Robert Lowery and Barbara Britton in the top spots, is the 30th Pine-Thomas production for Paramount. Picture is now on the stages with Bill Thomas directing.

You Can Not Go Wrong on Box Office Digest Figures!

The Bulletin Board . . .

(Continued from Page 8)

South Norwalk, Conn.—Albert Hamilton, manager, Empress Theatre, gave every purchaser for his bond premiere a "sightseeing tour" in James Melton's "gay nineties" super-deluxe five-passenger car. The singer is a resident of nearby Weston.

District of Columbia—Fred S. Kogod, chairman, and his committee, are in the midst of an extensive campaign. Projection room premieres got an early start with one by Lloyd Winel and bringing $35,000. Carter T. Barron has lined up a special baseball game between the Washington Senators and a service team at Griffith Stadium on June 14. A mammoth outdoor show at the Watergate will sell at least 10,000 ticktes, available to theatre patrons who buy bonds. The District campaign will culminate with a mighty "Cavalcade of Freedom" with film stars present, on the night of July 4 on Washington Monument Grounds. The MPTO is offering 22 prizes and Kogod will personally give bond awards for managers doing the best bond-selling job. Theatres gave free tickets to a "Vox Pop" broadcast and Ringling Bros. circus premiere.

Wilmington, Del. — Under combined sponsorship of the industry committee and the War Finance Committee, 300 "voyagers" who purchased a $1,000 bond were given a five-hour cruise on the Delaware aboard the S. S. American Seaman. Several thousand persons who wanted to take the cruise had to be satisfied with an "open house inspection."

Chicago—Sixty bond premieres under way in Chicago area. Showing of "All-Star Bond Rally" film, with solicitation following immediately, responsible for selling thousands of bonds. Some 60,000 school children tied in with Kiddie Bond Matinees. Daily rallies at State and Madison Streets sponsored by the industry committee, attracting huge crowds. Captured war equipment given to persons making largest number of bond purchases through theatres. Walter Immerman has organized all Balaban & Katz employes as bond salesmen and are known as Bondbardiers, with decorations for outstanding work. B & K is running large-space ads and slugs, stressing immediate bond delivery and that all B & K houses are issuing agents.

St. Louis—Harry Crawford, manager of Fanchon & Marco's St. Louis Theatre, does one of the most outstanding jobs in the industry of actually selling "E" bonds. He stages rallies which are spontaneous, with no advance advertising, and the spirited selling by Crawford to the unsuspecting audience gets results. One night recently he had on stage the Scott Field (Ill.) orchestra with jump and jive to get the patrons in the mood. Some of his stunts are selling a bond for the youngest baby in the audience whose father is overseas, the bond presented to the baby; bonds for every bullet that a hero present has in his body, and auctioning a kiss from a SPAR or WAC. Bids for the latter come high.

Providence—Putting up a huge double-faced election banner for the 30th anniversary of his house, Manager Edward L. Reed didn't forget to include a plug for the Seventh War Loan. The banner extends from City Hall to the Biltmore Hotel, two blocks from the Strand Theatre, best location in Providence.

New Haven—Independent neighborhood theatres which have not been able to run a bond premiere successfully because they are located in a poor financial district or for other reasons have adopted the plan of giving free admission to anyone who buys a bond any time during the drive. This has brought excellent results, State Chairman Herman Levy reports. Local theatres teamed in running large newspaper ads featuring slogan, "Buy bonds at your favorite theatre night or day."

Davenport, Ia.—The RKO Orpheum will have the Don McNeil Breakfast Club of the Blue Network for a special Bond show on June 28, with theatre scaled at $871,950. The following morning the show will do its regular broadcast from the theatre stage, with admission by Bond. Program was obtained by John Dostal, Orpheum manager, through Station WOC, Davenport, the station paying all expenses.

Portland, Ore. — Manager Grover F. Handley of the J. J. Parker United Artists Theatre promotes the sale of bonds with the use of a jeep in front of his theatre box-office. A sign on the jeep reads: "This vehicle is a war casualty—buy war bonds in order to replace it with new equipment." Handley dispatches a group of usherettes to man the jeep and ballyhoo for bonds from atop the vehicle.

Springfield, Ill.—One of the most active committees, Springfield Theatre Association has lined up as one of the big events for Sangamon County the appearance of the S. S. Helena band, consisting of 60 musicians, specialty acts, etc., at the Orpheum Theatre, June 14. This is planned as a $500,000 bond sale. Girl who sold most "E" bonds through local theatres was companion of Sonny Tufts at a cocktail party and reception and attended a press conference with him. Other special activities reported by C. C. Murray, industry special events director, include air show, retail show, concert, Quiz Kids broadcasts, U. S. Infantry Show.

Portland, Me.—Bond booth in Congress square features various activities. Booth is decorated with pictures of admirals, generals, etc. Children's bond show presented Station WCSH "Recess Time" program for 45 minutes. Special stage presentation by youthful talent and cartoons followed broadcast. Also, airborne show at Portland airport; Quonset hut on display in Monument Square, with bonds sold at hut and 16mm. films shown inside; Infantry Show at football stadium.

"E" Is The Initial

- ¶ Current reports are that the sale of "E" Bonds is lagging behind quota.
- ¶ Low-down from Washington is that the Treasury Department is counting on motion picture theatres to jump this hurdle.
- ¶ "E" Bonds are the important individual purchases. Picture theatres sell individuals.
- ¶ Let's give Uncle Sam a great big "E" shaped smile.

Baltimore, Md.—Six bond premieres in downtown Baltimore; $30,000 sale brought by projection room screening; $65,000 from special sale of choice tickets for "Hollywood Pinafore" at Ford's, sponsored by downtown exhibitors' committee, of which Morris A. Mechanic is chairman. Baltimore war heroes special attractions at bond shows.

Lawrence, Mass.—Managers John H. Melincoff and Samuel Richmond of the Warner and Victoria Theatres selling bonds through Y. M. H. A. Breakfast Club in memory of Major General Maurice Rose of Denver, killed by German guerillas. SPARS and WACs used to ballyhoo "Salvos of 1945" bond show sponsored by theatres.

Detroit — Alec Schreiber of Associated Theatres, "stunt" chairman, handled outdoor exploitation campaign. This includes such stunts as largest War Bond in the world, on board in Grand Circus Park; signs on all prominent street corners with pictures of Detroit boys who have given their lives, and other potent outdoor activity. Also, huge Gold Star on Detroit City Hall, costing several hundred thousand dollars to erect, where loud speakers broadcast every noon talks of prominent clergymen and medals are presented to war heroes. Additions each day to the Detroit Roll of Honor, at City Hall, remind Detroiters that the war is still going on, with slogan alongside: "They still must die . . . we still Must Buy." United Detroit Theatre managers are in a "Tug of War" competition, men versus women, and are working with Detroit Public School "Gallants" in special promotions in theatres. At suggestion of Alice Gorham, MacArthur "Gallants" have been organized, pledged to sell $1,000 each.

The Bulletin Board . . .

MINNESOTA—"Buy a Bond" record sung by Bing Crosby supplied radio stations and school boards, the latter for use during musical programs in schools. Same cooperation obtained in North and South Dakota, through the Northwest War Activities Committee. Anne Baxter appeared at Duluth to sponsor a ship launching and appeared at Garrick Theatre for a bond rally, at request of District Manager A. L. Anson, Minneapolis Amusement Co.

SOUTH DAKOTA—Byron McElligott, state chairman, made arrangements with Associated Press to carry all industry drive activities to papers throughout the state.

MISSISSIPPI—Arthur Lehmann and Burgess Waltmon, co-chairman, set up a plan for stopping the show for ten minutes after showing "All-Star Bond Rally," during which bond solicitation is held. Local War Finance chairmen furnished members of civic organizations as solicitors.

BOSTON—Daily events at industry War Activities' BONDstand at Boston Common, piling up large sales. Widespread activities here spearhead of entire activity throughout New England, starting with huge "Parade of the Purple Hearts," which was the opening "kickoff." Bunker Hill Day, Jun e17, will be occasion for special bond-selling activities. Maritime Commission tied in with downtown theatres for daily inspection of Liberty ship to bond sellers. Outstanding lobby display at Metropolitan Theatre, featuring ten top Generals and Admirals, covers entire length of lobby, 66 by 30 feet; conceived and erected under supervision of Managing Director Max Nayor.

ST. LOUIS—Under chairmanship of Harry C. Arthur, Eastern Missouri is showing outstanding results, due to various showmanship activities. Some are: Free Movie Day every Monday throughout Metropolitan St. Louis; all 36 houses of St. Louis Amusement Co. concentrating on "E" bond sales, with every house an issuing agent, and bond premieres or other special event at every house; Fox Theatre bond drive sponsored by American Legion. Theatres handled distribution of 15,000 tickets for an Eddie Cantor show, at request of War Finance Committee, only bond purchasers at theatres getting tickets. Goal is 50 bond premieres in St. Louis during June. Midnight premieres to be held at several big downtown theatres. Streamer eight columns wide on newspapers' movie page announces Free Movie Day every Monday.

KANSAS CITY—Twenty War Mothers, honored guests of the Newman Theatre, added interest to bond sales by 15-minute Lobby Broadcast on Station KCKN. M. D. (Babe) Cohn, publicity chairman, arranged the tieup. Cohn has been showing "All-Star Bond Rally" to civic organizations, at conclusion of which bond rallies are held, resulting in big sales, as well as film telling the industry story. War Activities Committee is using 4-inch ad on "Buy Your Bonds at Your Favorite Motion Picture Theatre" in key city papers in territory, over a period of five weeks.

WALTHAM, MASS.—William E. Hartnett, manager of the Embassy, tied up entire school system for children's premiere, and dated bonds May 8, in commemoration of V-E Day, although the show was held three weeks later.

BUFFALO—Every Monday is Free Movie Day in Buffalo, for those buying bonds at theatres or the Movieland Bond Cottage, sponsored by theatres and staffed by women's organizations. Simultaneous five-theatre bond premiere was held June 18. In Jamestown, N.Y., Chairman Gust Nestle of the theatre committee obtained cooperation of merchants to include plugs for theatres as issuing agents, Free Movie Day, bond premieres, etc., in their ads.

NORTH AND SOUTH CAROLINA—At the request of the drive committees, exhibitors have pledged to: (1) buy more bonds personally, (2) sell more bonds personally. This was added to the general pledge, the theme being, "To be a good bond salesman, you must first buy bonds." As special activity, a committee was set up to personally solicit everyone in the business to buy bonds. "Victory Bowl" idea, with bond prizes given at end of drive, is used in this connection. Camp shows lined up by Warren Irvin in South Carolina and Norris Hadaway in North Carolina.

TOLEDO—Every day is Free Movie Day in Toledo, with free admission to bond buyers any day during drive. Special newspaper ads and radio announcements advertising this campaign. Theatres' bond headquarters opened in downtown storeroom, with "flash" front and public address system, and operated by different theatre each day. Six jeeps being used by theatres, offering free rides to bond purchasers, jeeps carrying signs on special shows and bond premieres. Mammoth outdoor sign atop Palace Theatre, visible day or night for many blocks. Theatres featuring special day for bond sales, such as "Buy a bond for a graduation present." Large floats in all parades. Theatre representatives covering ball games, night clubs, large luncheon meetings, etc., with bond sale promotions. These and other activities arranged by committee headed by Jack Lykes, Toledo drive chairman, working with Howard Feigley, Marvin Harris and Ted Teschner.

PITTSBURGH—Seventh War Loan short made up of 1,000 feet of film shot by the War Activities Committee on the mammoth Pittsburgh "kickoff" parade sponsored by WAC and others, is playing all Pittsburgh theatres. Sound track was added, with narration plugging bond sales in theatres. Bond premiere and author rally held at Enright Theatre, with famous authors on stage. Downtown Bond Theatre on street where show and talent are used. "Buy-a-Bond—Win-a-Bond" prize idea being used in several area towns.

MEMPHIS—Industry sponsoring "Airborne Attack" by airborne infantry and paratroopers from Camp MacKall, No. Carolina, June 16 and 17. For ten days previously, industry is giving entertainment and selling bonds at Victory House in Court Square, selling only "E" bonds for this air show, planning to make it the biggest achievement to date. Entire industry organized into four bond-selling groups and committee offers a bond to person doing the outstanding job, plus a big party to be staged by the three losing groups in honor of the winners. Some 200,000 bond order slips distributed among the industry. Committee headed by M. A. Lightman and Tom Young has extensive program under way.

Facts are Facts

... and the Box Office Digest Is All Facts !

The Box Office . . . . .

(*Continued from Page 5*)

wyck starrer has been produced again, but on a much smaller scale. This dance hall melodrama features Jane Frazee, Joan Woodbury, Robert Scott and Jimmy Lloyd. Will Jason directed for Producer Michel Kraike.

"Let's Go Steady," 77 per cent, is another light programmer with June Preisser, Pat Parrish, and Jackie Moran featured. No first run value but OK for the nabes, catering to family trade. Del Lord directed for Producer Ted Richmond.

REPUBLIC—1 Release

"Three's A Crowd," 77 per cent, based on the mystery novel "Hasty Wedding," is Republic's only new feature release. This mystery melodrama is fairly entertaining but it is almost entirely lacking in marquee names. The featured players are Pamela Blake, Charles Gordon, Gertude Michael and Virginia Brissac. Les Selander directed for associate producer Walter Goetz, under Armand Schaefer's supervision.

THE HONOR BOX WINNER

SAM COSLOW

Produced



"Out Of This World"



A PARAMOUNT PICTURE

THE HONOR BOX WINNER

HAL WALKER

Directed

"Out Of This World"

A PARAMOUNT PICTURE

THE HONOR BOX WINNER



Eddie Bracken

"Out Of This World"

A PARAMOUNT PICTURE

THE HONOR BOX WINNER



Diana Lynn

"Out Of This World"

A PARAMOUNT PICTURE

THE BOX OFFICE DIGEST

1019 South Hauser • • Los Angeles 35, California

RETURN POSTAGE GUARANTEED

Cecil B. deMille

All Features Released in 1945

A
OVER $500,000

Here Come The Waves	PAR	201
A Tree Grows In Brooklyn	FOX	191
Diamond Horseshoe	FOX	180
Practically Yours	PAR	171
Thrill of a Romance	MGM	168
Salty O'Rourke	PAR	166
Valley of Decision	MGM	166
The Clock	MGM	165
Without Love	MGM	164
Out of This World	PAR	163
Affairs of Susan	PAR	163
God Is My Co-Pilot	WAR	163
Wonder Man	RKO	161
A Song to Remember	COL	160
Objective Burma	WAR	156
It's A Pleasure	RKO	154
The Three Caballeros	RKO	154
The Enchanted Cottage	RKO	153
Where Do We Go From Here	FOX	152
Blood On the Sun	UA	152
Thunderhead-Flicka	FOX	151
Bring On the Girls	PAR	144
Tonight and Every Night	COL	143
The Corn Is Green	WAR	143
Salome, Where She Danced	UNI	143
Keep Your Powder Dry	MGM	142
A Medal For Benny	PAR	140
Belle of the Yukon	RKO	138
China Sky	RKO	138
Roughly Speaking	WAR	138
Counter-Attack	COL	136
Hangover Square	FOX	134
Picture of Dorian Gray	MGM	133
Hotel Berlin	WAR	133
A Royal Scandal	FOX	132
Sudan	UNI	131
Murder, My Sweet	RKO	131
It's In the Bag	UA	130
This Man's Navy	MGM	123
The Horn Blows at Midnight	WAR	107
Col. Blimp	UA	103

B
FROM $250,000 TO $500,000

Between Two Women	MGM	149
Flame of the Barbary Coast	REP	139
Here Come the Co-eds	UNI	133
Pillow to Post	WAR	126
The Suspect	UNI	125
Tomorrow, the World	UA	122
Brewster's Millions	UA	119
That's the Spirit	UNI	117
Patrick the Great	UNI	114
Frisco Sal	UNI	114
Having Wonderful Crime	RKO	113
The Way Ahead	FOX	108
The Unseen	PAR	107
Errol Carroll's Vanities	REP	103
Escape In the Desert	WAR	102
Delightfully Dangerous	UA	97
Molly and Me	FOX	94
See My Lawyer	UNI	94
Betrayal From the East	RKO	90
Pan Americana	RKO	85
The Fighting Guardsman	COL	80

C
FROM $150,000 TO $250,000

Dillinger	MON	141
Tarzan and the Amazons	RKO	120
The Body Snatcher	RKO	98
The Brighton Strangler	RKO	92
She Gets Her Man	UN	87
Forever Yours	MON	86
Eadie Was A Lady	COL	84
Eve Knew Her Apples	COL	84
Mummies Curse	UNI	84
Rough, Tough, and Ready	COL	84
House of Fear	UNI	84
Gentle Annie	MGM	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Showoff	REP	83
Dangerous Passage	PAR	83
A Song For Miss Julie	REP	82
Honeymoon Ahead	UNI	82
The Bull Fighters	FOX	81
High Powered	PAR	81
What A Blonde	RKO	81
Hitchhike to Happiness	REP	81
Zombies On Broadway	RKO	80
I'll Remember April	UNI	80
Leave It to Blondie	COL	80
Nothing But Trouble	MGM	80
Strange Illusion	PRC	79
Two O'Clock Courage	RKO	78
Night Club Girl	UNI	78
My Gal Loves Music	UNI	78
Swing Out Sister	UNI	77
Mr. Emmanuel	UA	76

D
BELOW $150,000

Fighting Lady	FOX	123
Crime, Inc.	PRC	86
Vampire's Ghost	REP	84
Big Bonanza	REP	82
G. I. Honeymoon	MON	82
Under Western Skies	UNI	82
The Chicago Kid	REP	82
Thoroughbreds	REP	81
Identity Unknown	REP	81
Tahiti Nights	COL	81
Phantom of 42nd Street	PRC	80
Power of the Whistler	COL	80
Crime Doctor's Courage	COL	80
Fog Island	PRC	80
A Guy, A Gal, and A Pal	COL	80
I Love A Mystery	COL	79
Ten Cents A Dance	COL	78
Song of the Sarong	UNI	78
Fashion Models	MON	78
Nevada	RKO	78
Rogues Gallery	PRC	78
There Goes Kelly	MON	78
Castle of Crimes	PRC	78
Docks of New York	MON	77
Let's Go Steady	COL	77
Hollywood & Vine	PRC	77
Three's A Crowd	REP	77
The Kid Sister	PRC	76
The Man Who Walked Alone	PRC	76
Youth On Trial	COL	76

AFTER ALL - - *Box Office Tells the Story*

¶ *There are many Awards — all deserved.*

¶ *But the Box Office tells its own particular story.*

¶ *BOX OFFICE DIGEST tells the Box Office story.*

Box Office
DIGEST

VOLUME 16, NO. 23 HOLLYWOOD, CALIF., JULY 15, 1945

CURRENT PREVIEWS

★

"ANCHORS AWEIGH"

★

"RHAPSODY IN BLUE"

★

"YOU CAME ALONG"

★

"THE NAUGHTY NINETIES"

★

"CHRISTMAS IN CONNECTICUT"

★

"AND THEN THERE WERE NONE"

★

"HER HIGHNESS AND THE BELLBOY"

★

"THE CHEATERS"

★

"BEWITCHED"

★

"ROAD TO ALCATRAZ"

★

"ON STAGE EVERYBODY"

★

"THE CARIBBEAN MYSTERY"

★

"THE BEAUTIFUL CHEAT"

The Box Office Reports:

●

"Endearing Young Charms"

●

Tops week For RKO-Radio

See Page Five

25c

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Phone YOrk 1422; WE 5310 Subscription Rate, $10.00 Per Year

The Box Office

DIGEST "HONOR BOX"

This Week RKO-RADIO Wins With:
"THOSE ENDEARING YOUNG CHARMS"
156%



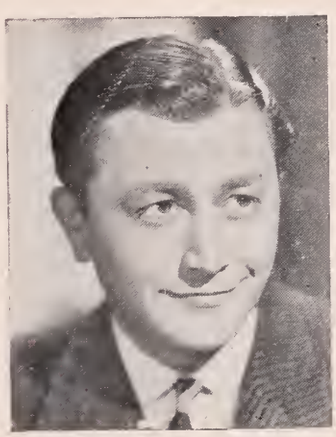
SID ROGELL



LEWIS ALLEN



BERT GRANET



ROBERT YOUNG

★

THE PICTURE

Executive producer
Sid Rogell

Producer
Bert Granet

Director
Lewis Allen

Screenplay
Jerome Chodorov

From play by
Edward Chodorov

Photography
Ted Tetzlaff

Music
Roy Webb

Musical director
C. Bakaleinikoff



LARRAINE DAY



ANN HARDING

☆

THE PLAYERS

Robert Young
Larraine Day
Ann Harding
Marc Cramer
Ann Jeffreys
Glenn Vernon
Norma Varden
Lawrence Tierney
Vera Marshe

Introduces
Bill Williams



BILL WILLIAMS

The Box Office
DIGEST
The Industry's
Distinctive Weekly

INDEPENDENTS

An Editorial by ROBERT E. WELSH

Many are the problems that the industry faces when the post-war "shake-down" period arrives. From really serious worries, down to the sort that only editors in search of a topic to become exercised about.

The whole world and its machinery faces its post-war adjustments, and the picture business is a slice of that world.

Looking the field over in search of problems to wrinkle about we have come upon this one — the status of the new war-born independent producer.

* * *

We should probably explain and define.

The time was when the word "independent" as applied to producers meant the fellow with two shoestrings and ambition. Sometimes with ability, often with ideas, only occasionally with money.

But always with ambition to crack the field. And always facing that stone wall of distribution.

A few cracked the wall. Warner Brothers, of course, is the outstanding historical item in the chronology of those who started as "state righters."

But the Warners and the other hundreds of those days were characterized by one single characteristic—they were short on money and only long on ambition.

* * *

But we have come to a new day in defining the independent.

Personalities—creative and stellar—arose who were themselves sound enough industrial factors to merit consideration; they either meant money in their own industrial value, or they had money, or they could talk the language of bank money.

These independents do not talk in shoestring dialect. Nor do they plan and spend in shoestring budgets.

They have done pretty well. Both because of their own merits and reward for their own ambition, but also —aha, because the ticket-selling business has enjoyed some five years or so of bloated prosperity.

And these independents do not enjoy the feeling that there are green pastures over the fence to which they do not have free range.

The man who spends a million dollars does not take kindly to the thought that, no matter how much he gets in return, he would have received twice as much if he could make the other guy let his gates down.

The other guy in this case being the organization that controls its own exhibition.

And there is a post-war problem.

Money and brains are represented in the industry group that is called "independent" today.

Are they "Johnny-come-lates" when they complain that the fellow who has the distribution machine and the theaters will not invite them in for a place at his dinner board.?

What about that fellow with the house atop the hill?

He has taken the years in stride, taken the depression years along with the war bonanza, he has been in and out of bankruptcy, has stumbled and arisen, and paid salaries when stockholders got nothing.

Is there some law of nature which says that he should open his doors wide, invite all in to take their pick from his table?

* * *

We don't know the answer. But that it is one of the problems is clearly indicated by such moves as that of the important independents in lining up the prestige value of a Donald Nelson name for the post-war battles.

What is this motion picture industry in its structure as regards this new economic world?

Is it like the newspaper field, where anybody with the price of printer's ink and something to say can start out on equal footing with the biggest competition?

Or is it a business of bricks and mortar—theaters—a field where it is very obvious that one cannot enter just because one has some brick and some mortar? And certainly not if one just has a desire to live in a structure of brick and mortar that someone else has built?

Quite a puzzle isn't it? Can legislation handle it? We don't think so, but there is no telling what legislation can do in this new generation.

Can more subtle means find the answer? That's what seems to be under way with current industrial maneuvers.

DISTRIBUTORS' BATTING AVERAGE FOR '45

				%
1.	PARAMOUNT	10	Releases	139
2.	WARNER BROS.	8	Releases	137
3.	MGM	12	Releases	136
4.	20th CENTURY-FOX	11	Releases	130
5.	RKO-RADIO	17	Releases	120
5.	UNITED ARTISTS	7	Releases	119
7.	UNIVERSAL	20	Releases	97
8.	COLUMBIA	16	Releases	94
9.	REPUBLIC	12	Releases	88
10.	MONOGRAM	6	Releases	84
11.	PRC	10	Releases	73
		129	Releases	

F.l.a.s.h.e.s. KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★Darryl Zanuck is busy on a heavy production schedule following time out for the European trip with the motion picture executive delegation. Zanuck, a Colonel, outranked his fellow film chieftains in the important party.

★★★William Perlberg has set Reginald Gardiner for an important role in "Bandwagon," scheduled to start about the time Gardiner returns from a European entertaining tour. Gardiner's option has just been lifted by 20th.

★★★Director John M. Stahl is in Arizona for location work on "Leave Her to Heaven," which has Jeanne Crain and Cornell Wilde in the top spots.

★★★Carmen Miranda checks in on the lot after a year since "Something For the Boys" to begin preparation on "Doll Face," which Lew Seiler will direct.

★★★Producer William Bacher is back from a Costa Rica trip getting background for "City of Flowers."

☆★★John Brahm has been set for directing duties on "Shock," a chiller yarn. Aubrey Schenck will produce.

★★★Linda Darnell will carry the femme interest in "An American Guerril'a in the Philippines," Bruce Humberstone directing. Company was on location last week at Catalina for scenes shot with Coast Guard cooperation.

★★★Henry Hathaway has brought in "House on 92nd Street" two weeks under schedule; final scenes were shot in the East.

★★★Martha Scott's option has been lifted and she takes a top spot in "Doll Face."

RKO-Radio ☆ ☆ ☆

☆★★First deal to be announced as a result of the Hollywood visit of British film tycoon J. Arthur Rank, was a tie-up on across the ocean production and distribution cooperation with RKO-Radio. American company will produce two a year at Rank's Dedham studios near London.

☆★★Production chief Charles Koerner assigned Val Lewton to handle the reins on the British made pictures. He will leave in January accompanied by key crew men. Plans for exchange of British and American stars are being worked on.

★★★Production has wound up on "Lie Detector," Lew Landers directing, Morgan Conway and Bonita Granville in the top spots. Herman Schlom produced.

★★★Ray McCarey is directing "The Falcon's Alibi," William Berke producing. It is in the Sid Rogell unit.

Republic ☆ ☆ ☆

☆★★Famous writer Ben Hecht reports to the studio soon, with rumors that he will work on a three way writer-producer-director ticket.

☆★★Joseph Schildkraut will star in "Crime Passionelle," scheduled for producer-director Joe Kane.

☆★★Linda Sterling will carry the top femme lead in "Lay That Pistol Down" which will start in August.

☆★★William K. Howard hosted cast and crew of "A Guy Could Change" on completion of the picture's shooting at a gala party.

☆★★"Murder in the Music Hall" gets under way with John Wayne and Vera Rhuba Ralston in the leads, Joe Kane producing and directing. It is a combination of ice and mystery.

☆★★Ona Munson returns to the Valley lot on loan-out from Warners for "Dakota," another Joe Kane entry.

Paramount ☆ ☆ ☆

☆★★Hal Wallis has set Setpember 15th as starting date for "Love Lies Bleeding," which Lewis Milestone will direct, with Lizabeth Scott in the top spot. An October start date is tentative for the next Wallis production, "The Searching Wind," from a Lillian Hellman story.

★★★Andy Hervey, veteran of the MGM publicity staff, has checked in to take up new duties in George Brown's department.

★★★Pine-Thomas have assigned Lew Landers to direct "Hot Cargo," next on the list of their productions for Paramount.

☆☆★Diana Lynn and Peggy Roberts have been named for top spots in "The Bride Wore Boots."

☆☆☆George Marshall will direct "Monsieur Beaucaire," a Bob Hope starrer to be started on the comedian's return from service camp tours.

★★★Howard Wilson, Buddy De Sylva's assistant, is doing the wind-up chores on "Stork Club," De Sylva's first production under his new independent deal with Paramount. DeSylva is reported rapidly rounding into shape at the hospital.

Here & There ☆ ☆ ☆

★★★International's producer star, Gary Cooper, is off for the East accompanied by Mrs. Cooper for a trip that he timed for "Along Came Jones" openings.

★★★George Sidney, MGM director, has started wardrobe and make-up tests in preparation for "Holiday in Mexico."

★★★Monogram's western regional sales meeting has concluded sessions at Del Mar, with Steve Brody, vice-president and general sales manager in the chair. Ray Johnson and Trem Carr accompanied the delegation of Coast exchange managers.

★☆★Leon Fromkess, PRC chief, has returned from New York conferences with Harry Thomas, sales manager.

☆★★Raoul Walsh is well along in preparations for 'Why Was I Born," which Arnold Albert will produce at Warners with Ida Lupino in the top role.

★★★Connie Boswell has been added to the specialties in Monogram's "Swing Parade."

★★★Director Jacques Tourneur has taken over reins on the important Wanger Technicolor production for Universal, "Canyon Passage."

★★★Columbia has lifted the Marguerite Chapman option.

★★★Fritz Lang has started shooting on "Scarlet Street" at Universal. This is the first picture of the new Diana company, with Walter Wanger serving as production chief. Edward Robinson and Joan Bennett are starred.

★★★Benedict Bogeous has set Fritz Lederer for the lead in "Diary of a Chambermaid," which Jean Renoir will direct.

★★★Jack Skirball organized a headline press premiere for "Guest Wife" at Camp Pendleton, with Marine cooperation, and a junket from Hollywood for the press folk, accompanied by stars Claudette Colbert and Don Ameche.

★★★The new unit formed by Hunt Stromberg, Jack Chertok, and Hedy Lamarr, is planning a November start on "Strange Woman." Distribution will be through United Artists.

The Box Office: RKO-Radio Winner with "Those Endearing Young Charms"

By NORMAN WEBB

Of Seven New Releases in the Past Week, Four Ran Over 100%, One Came Through Okay, and Two Were on the Weak Side

RKO—1 Release

RKO-Radio Studios have the *Box Office Winner* this week with their new release "Those Endearing Young Charms," which on its first ten key city openings is running better than 50 per cent above average business. This entertaining war-time romance co-starring Robert Young and Larraine Day is evidently not only meeting with the approval of our many G.I.'s but the public is finding it very delightful as a whole.

Ann Harding heads the featured cast along with a very promising newcomer, Bill Williams, who is bound to go places and has been placed under long term contract to RKO.

Bert Granet produced this picture under executive producer, Sid Rogell, and Lewis Allen, on "loan-out" from Paramount, turned in a very fine directorial job, bringing out all the good points in the script.

WARNER BROS.—1 Release

Warner Bros.-First National Studios have an excellent box office attraction in "Conflict," 152 per cent, the new Humphrey Bogart starrer (minus Bacall this time). Of course Bogey's next picture, "The Big Sleep" will again have him co-starred with the sensational Lauren Bacall, the girl who "cops" so many magazine covers.

"Conflict" is a strong melodrama with Bogey resorting to a heavy role. Opposite Bogart is Alexis Smith with Sydney Greenstreet and Rose Hobart heading the featured cast. Curtis Bernhardt directed for Producer William Jacobs.

MGM—Also 1 Release

MGM's second "Lassie" production, "Son of Lassie," has had quite a large number of first run openings with the figures varying considerably in different key cities. Evidently some communities are more sold on dog stories than others. The over-all average to date is 146 per cent, quite a bit stronger than the original "Lassie" picture, and there is little doubt that this figure will jump considerably when this picture plays neighborhood theatres catering to family trade.

This "Lassie" production has a war-time background with an English and Norwegian locale, and was filmed in lavish Technicolor and the new monopack. Peter Lawford, previously seen in small parts in several MGM pictures has his first straight lead in this production as Laddie's master. The feminine interest is June Lockhart, with the featured cast headed by Donald Crisp, Nigel Bruce, Leon Ames, Nils Asther and Billy Severn.

Sylvan Simon, an old-time MGM director, handled this production in fine style, unquestionably his best picture to date, and Samuel Marx produced.

PARAMOUNT——1 Release

"Murder, He Says," 132 per cent, Paramount's only new release, is a rather odd hill-billy comedy-melodrama with a "Tobacco Road" atmosphere.

Fred MacMurray is co-starred with Helen Walker. The supporting cast includes Marjorie Main, Peter Whitney, Jean Heather, Mabel Paige and Barbara Pepper.

In houses where the patrons like something "off the beaten path" and murder mysteries, this picture is being well received; but it is definitely not a good film for the carriage trade theatres. George Marshall [illegible] turned in the best directorial job possible with this kind of a script, and [illegible] produced.

It is interesting to note that the recent report of the U. S. Treasury listed Fred MacMurray with an annual income in excess of $400,000—the highest paid actor or actress in the business; and yet his pictures do not pull in that upper-bracket class. Other high salaried actors such as Bob Hope, Bing Crosby and Gary Cooper, even though their income is less than MacMurray's are always definite box office draws and their films generally range from 175 per cent to 225 per cent at the box office, according to actual exhibitor reports.

UNIVERSAL—1 Release

Universal Exchanges' only new entry "The Woman in Green," 81 per cent, is the latest in the Sherlock Holmes series. Basil Rathbone and Nigel Bruce are co-starred as usual as Watson and Holmes with the featured cast headed by Paul Cavanagh, Henry Daniell and Hillary Brooke. Roy W. Neill, directed for Producer Bert Millhauser.

PRC—2 Releases

PRC Studios have two new program releases, not strong enough for single billing but both okay as fillers with another big box office feature.

"The Lady Confesses" 78 per cent, is a fairly entertaining murder-mystery co-starring Mary Beth Hughes and Hugh Beaumont. Claudia Drake, Edmond MacDonald and Emmett Vogan are in the supporting cast. Al Stern produced and Sam Newfield directed.

"The Missing Corpse" 77 per cent, is PRC's second release. This clever comedy-melodrama would probably pull a stronger house if it had some good marquee names. J. Edward Bromberg and Isabel Randolph are co-featured with Paul Guilfoyle, Frank Jenks and Ben Welden appearing in supporting roles. Al Herman directed for Associate Producer Martin Mooney, under Leon Fromkess' supervision.

SEVEN NEW RELEASES NOT IN LAST ISSUE

		%	WE Est.
Those Endearing Charms	RKO	156	150
Conflict	WAR	152	150
Son of Lassie	MGM	146	150
Murder, He Says	PAR	132	125
A Woman in Green	UNIV	81	80
The Lady Confesses	PRC	78	80
The Missing Corpse	PRC	77	75

PICTURES "GOING UP"

		Was	Now
The Valley of Decision	MGM	166	183
Wonder Man	RKO	161	180
Without Love	MGM	164	170
Blood on the Sun	UA	151	162
Picture of Dorian Gray	MGM	133	151
China Sky	RKO	137	142
Pillow to Post	WAR	126	134
Sudan	UNIV	131	133
This Man's Navy	MGM	123	126
Tomorrow the World	UA	122	125
Tarzan and the Amazons	RKO	120	122
Frisco Sal	UNIV	114	121
Having Wonderful Crime	RKO	113	117
The Body Snatcher	RKO	97	110
Escape in the Desert	WAR	101	104

PICTURES "GOING DOWN"

Brewster's Millions	UA	119	116
Patrick, the Great	UNIV	114	110
The Unseen	PAR	107	104
Delightfully Dangerous	UA	97	92
Molly and Me	FOX	94	92
See My Lawyer	UNIV	94	91
Rough, Tough and Ready	COL	84	82
Honeymoon Ahead	UNIV	82	80
The Kid Sister	PRC	77	74

THE HONOR BOX WINNER



LEWIS ALLEN

Director

Under Contract to
PARAMOUNT

"Those Endearing Young Charms"

AN RKO-RADIO PICTURE

THE HONOR BOX WINNER



ROBERT YOUNG

"Those Endearing Young Charms"

AN RKO-RADIO PICTURE

"Rhapsody in Blue" . . . Wealth of Music

(WARNER BROTHERS)

The Digest's Box Office Estimate:

165%

Producer ..... **Jesse L. Lasky**

Director ..... **Irving Rapper**

The Players: Robert Alda, Joan Leslie, Alexis Smith, Charles Coburn, Julie Bishop, Albert Basserman, Morris Carnovsky, Rosemary De Camp, Oscar Levant, Paul Whiteman, Al Jolson, George White, Hazel Scott, Anne Brown, Tom Patricola, Herbert Rudley, John B. Hughes, Mickey Roth, Darryl Hickman, Charles Halton, Andrew Tombes, Gregory Golubeff, Walter Soderling, Eddie Marr, Theodore Von Eltz, Bill Kennedy, Robert Shayne, Oscar Loraine, Johnny Downs, Ernest Golm, Martin Noble, Hugo Kirchoffer, Will Wright.

Photography ..... **Sol Polito**
Time ..... **143 minutes**

Yes, you have read that credit line above correctly—Time, 143 minutes. That's a lot of motion picture. It can even be said that this is more than a lot of George Gershwin.

But those questions may be largely academic, and principally for the irritation of critics. No one has yet said that the cash customers resent getting too much for their money, and far be it from us to raise the question.

"Rhapsody in Blue," a Warner release with Jesse Lasky serving as producer, gives plenty for the money. That 143 minutes aforementioned is jam-packed with music—some rhapsodic, some just low-down good, and some a bit boresome.

The picture presents an overabundance of Gershwin, and an equally heavy cargo of Warner playing talent. It will undoubtedly be a big money-maker, with audience reactions varying from wild enthusiasm to the type that will complain of having had too heavy a meal.

In the desire to make George Gershwin stand up as an immortal genius—fit to stand alongside of Erlich, Pasteur, Zola, and Ambassador Davies in the Warner biographical library—the studio has gone all out and seven leagues beyond. But so much reliance is necessarily placed on the wealth of musical material that the story itself becomes little more than a shrunken skeleton providing hanging pegs for the melodics.

Robert Alda is seen as Gershwin and does an excellent job in his screen debut within the limitations of the character as conceived for the screen. Highspot of the entertainment is in Oscar Levant's appearances—playing Oscar Levant. And the producers owe a special vote of thanks to the presence of Joan Leslie and Alexis Smith, giving both trouping skill and very acceptable pictorial qualities to the proceedings. As Gershwin's parents, two solid troupers, Morris Carnovsky and Rosemary De Camp, do their best with loosely drawn characterizations. Darryl Hickman handles the role of brother Ira Gershwin.

Listing the roster of musical numbers is merely repeating the Gershwin catalogue. They are practically all here, and most socked home by the experts most closely identified with their initial popularity.

Exhibitor's Booking Suggestion: A long evening of great music and a quantity bargain for the ticket-buyer. . . . Previewed June 18th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "A lot of blues for even the most ardent Gershwin fan to take."

Current Previews

		%
ANCHORS AWEIGH	MGM	185
RHAPSODY IN BLUE	WARNERS	165
YOU CAME ALONG	PAR	150
CHRISTMAS IN CONNECTICUT	WARNERS	150
AND THEN THERE WERE NONE	20TH-FOX	130
HER HIGHNESS AND THE BELLBOY	MGM	145
THE CHEATERS	REPUB	90
BEWITCHED	MGM	85
ROAD TO ALCATRAZ	REPUB	80
ON STAGE EVERYBODY	UNIV	80
THE CARIBBEAN MYSTERY	20TH-FOX	80
THE BEAUTIFUL CHEAT	UNIV	80

"And Then There Were None" . Class Mystery

(20th-FOX RELEASE OF HARRY M. POPKIN PRODUCTION)

The Digest's Box Office Estimate:

130%

Director ..... **Rene Clair**

The Players: Barry Fitzgerald, Walter Huston, Louis Howard, Roland Young, June Duprez, Sir C. Aubrey Smith, Judith Anderson, Mischa Auer, Robert Haydn, Queenie Leonard, Harry Thurston.

Photography ..... **Lucien Andriot**
Time ..... **97 minutes**

With the name of Agatha Christie as author, and success both in book form and as a *Saturday Evening Post* serial, "And Then There Were None" can be expected to be in the class grade of whodunits. Producer Harry Popkin assured those expectations by rounding up something of an all-star cast for trouping ability, and topped things off with selection of Rene Clair as director.

The result is mystery entertainment that lives up to its class backgrounding and presents the full values of Miss Christie's printed words on celluloid. It is no fault of all associated that some basic weaknesses of the printed story remain to hamper the photographed one.

It could be said that Director Clair just has too many murders to handle and maintain pace and unflagging interest, except for the fact that scripting, direction and playing combine to overcome this handicap in large measure by skill of character drawing. Murder is the subject, but it is the people — murdered and possible murderer—who hold your interest.

Based on the jingle "Ten Little Indians" which goes on its merry way until "And Then There Were None" Miss Christie's story lands a variegated group on a moody isle off the British coast, all guests of a man whom none of them have met. Death comes, and again, and again. And it certainly looks as though there will eventually be none to tell our story — except the murderer.

Look at that cast to reach your decision of the good playing that has gone into the telling of a story based on this interesting premise. Barry Fitzgerald is a slightly mad judge, off the beaten path of his characterizations, and in firm stride; Walter Huston has a meaty — rather, an alcoholic — role; Louis Hayward and June Duprez do justice to our romantic interest, and balance of the cast is excellent.

A virtue of the picture, considering its expenditures for cast and production, is the 97 minute length, an aid to booking problems.

Exhibitor's Booking Suggestion: Safe mystery fare on the class side; sell the addicts with Agatha Christie. . . . Previewed July 10th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "The summer trade's yen for lighter fare should help it on its way."

REPORTER: "Distinguishes itself from a host of murder mysteries."

IT'S DYNAMITE



...SET TO MUSIC!

GEORGE
RAFT
—a Barbary Coast wolf!

JOAN
BENNETT
—beautiful blue-blood on the loose!

PEGGY ANN
GARN
—your "Tree Grows in Brook

with

Now Playing

GRAUMAN'S CHINESE
LOEW'S STATE
FOX UPTOWN



20th CENTURY-FOX
30th ANNIVERSARY

GEORGE RAFT · JOAN BENNETT · VIVIAN BLAINE
PEGGY ANN GARNER in "NOB HILL" with Alan "Falstaff Openshaw" Reed · B. S. Pully · Emil Coleman · Edgar Barrier · Directed by HENRY HATHAWAY · Produced by ANDRE DAVEN · In TECHNICOLOR · Screen Play by Wanda Tuchock and Norman Reilly Raine · From a story by Eleanore Griffin · Music and Lyrics by Jimmy McHugh and Harold Adamson · Dances Staged by Nick Castle

Directed by
HENRY HATHAWAY
Screen Play by Wanda Tuchock and

VIVIAN

BLAINE

—Cherry Blonde tigress at bay!

ER

yn" star!

ALAN Falstaff Openshaw

REED

—of the Fred Allen show!

THE ACTION'S TOUGH!
THE LOVE IS ROUGH!

Nob Hill



in TECHNICOLOR

Produced by

ANDRE DAVEN

Norman Reilly Raine



The Biggest Figure in the TECHNICOLOR Spotlight!

Billy Rose's
DIAMOND HORSESHOE
IN TECHNICOLOR

WHERE DO WE GO FROM HERE?
IN TECHNICOLOR

NOB HILL
IN TECHNICOLOR

Darryl F. Zanuck's
WILSON
IN TECHNICOLOR

Rodgers and Hammerstein's
STATE FAIR
IN TECHNICOLOR

THE DOLLY SISTERS
IN TECHNICOLOR

"You Came Along" . . . Has Human Punch

(HAL WALLIS-PARAMOUNT)

The Digest's Box Office Estimate:
150%

Producer ..... **Hal Wallis**
Director ..... **John Farrow**
The Players: Robert Cummings, Lizabeth Scott, Don DeFore, Charles Drake, Julie Bishop, Kim Hunter, Robert Sully, Helen Forrest, Rhys Williams, Franklin Pangborn, Minor Watson, Howard Freeman, Andrew Tombes.
Photography ..... **Daniel L. Frapp**
Time ..... **102 minutes**

Hal Wallis, in his second release through Paramount, though his third completed production, has given the company another solid audience picture, and, in addition, a very likely new star in Lizabeth Scott.

"You Came Along" has that Wallis combination of timeliness that makes for box office spice, with the human interest of human characters that gives rich satisfaction to audiences. And, of course, it has the quality of guidance and realism of production values that mark the class offering.

Our human beings in this adventure are three army fliers returned from service and assigned to a War Bond tour, and a very personable gal, Lizabeth Scott, who has been delegated by the Treasury Department to accompany them on the tour.

If you have seen all sorts of things happen as a result of triangle plots—here we have a four-sided proposition. And they are nice people who are involved. Everyone of them. They make it a very enjoyable 102 minutes.

There is drama, and something of tragedy in the story. But the people are so real, so healthy in reactions, that they are pleasant to meet and supremely interesting to follow in their adventure.

The boys, fresh from the hectic life of the battlefront, first figure Miss Scott for a dry-as-dust Emily Post chaperon. Events happen, and they discover a woman. Lots of things happen after that, for fun and drama, and it is Robert Cummings who wins the gal. There is the note of happiness in union of boy and gal, and the underlying threat of tragedy in the fact that he faces death through an incurable blood malady.

Cummings, no stranger to actual flying work for Uncle Samuel, gives one of his best performances in a consistently progressing career. Miss Scott, deftly handled by Wallis for her screen debut, definitely registers for the future. Don DeFore's performance has already rated him increased opportunity from the Paramount chiefs. Charles Drake sells his ex-prizefighter role as a member of the Cummings-DeFore-Drake flying trio. A secondary romantic element in the yarn is well handled by Robert Sully and Kim Hunter.

John Farrow's direction is in his usual assured style, though not offering the punchy and melodramatic opportunities of his customary vehicles. It is difficult to maintain pace when the underlying theme is the serious one of gal loving boy who is doomed to slow death.

Exhiibtor's Booking Suggestion: Important dramatic offering that should be balanced with musical or straight-out comedy on the bill. . . . Previewed July 2nd.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Should aim straight at the box office."

REPORTER: "There's something for the boys in it and plenty for the gals."

"On Stage, Everybody" . . In U's Music Groove

(UNIVERSAL)

The Digest's Box Office Estimate:
80%

Producer ..... **Warren Wilson**
Associate producer ..... **Lou Goldberg**
Director ..... **Jean Yarbrough**
The Players: Peggy Ryan, Johnny Coy, Jack Oakie, Julie London, Otto Kruger, Esther Dale, Wally Ford, Milburn Stone, Stephen Wayne, Jimmy Clark, the King Sisters, Jean Richey and contest winners: Billy Usher, Georgiana Bannister, Ilene Woods, Bob Hopkins, June Brady, Cyril Smith, Ronnie Gibson, Jean Hamilton, Beatrice Fung Oye and Ed (Strawberry) Russell.
Photography ..... **Charles Van Enger**
Time ..... **74 minutes**

"On Stage Everybody" has a background of radio popularity that will probably help it sell tickets in many spots. As a picture it will probably measure up to the calibre of the radio show, will kill time for average customers, but will again accentuate one show fact.

That is—the quality of entertainment people get "for free" over the radio very often is just tripe amateur night stuff when translated to the screen, and particularly when unfortunately compared with the impressive fare that pays off motion picture salaries.

"On Stage Everybody" has a little bit of everybody, and too darn many ittie bitties of everybody to have been compressed or progressed into sound motion picture entertainment. Director Jean Yarbrough uses all the tricks of his trade to gloss the hoke premise, a trouping cast with Jack Oakie, Peggy Ryan, and Johnny Coy, hold up situation after situation for spot entertainment. But they have a heck of a time keeping out of the way of the alleged plot and mouthing the dialogue which probably slays them in their armchairs over the "for free" radio.

Exhibitor's Booking Suggestion: Filler, except where you can draw one of those tightwads from their free radio. . . . Previewed July 5th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Safe bet for dual billing, but strictly a second-halfer."

REPORTER: "Should bring the usual returns."

"The Beautiful Cheat" . . . Okay Filler

(UNIVERSAL)

The Digest's Box Office Estimate:
80%

Producer-director ..... **Charles Barton**
The Players: Bonita Granville, Noah Beery, Jr., Margaret Irving, Sarah Selby, Irene Ryan, Carol Hughes, Milburn Stone, Tom Dillon, Edward Gargan, Lester Mathews, Edward Fielding, Tommy Bond.
Photography ..... **Woody Bredell**
Time ..... **59 minutes**

In the "59 minute class," "The Beautiful Cheat" makes the grade as moderately pleasing entertainment without being anything to write, wire, or radio the booker about.

Excellent performances by Bonita Granville and Noah Beery, Jr., are the picture's main assets. The plot structure is formula, and in the absence of novelty of premise and any suspense element, producer- director Charles Barton depends on handling of situations for his values.

It's the yarn that takes the long-haired prof and puts him in contact with the facts —and people—of real life. Beery is the highbrow, and he has been assigned to a study of juvenile delinquency. He seeks to experiment by bringing a real inmate of the reform school into his home. But unknown to him, Bonita Granville, secretary at the school, substitutes for the desired toughie.

There are the complications possible through the clash between Beery and the gal, in her fake role, there are added elements in the fact that Beery is dominated by a trio of fussy old-maid females. Of course, Beery and Bonita team up in the end.

Entertainment values are aided by the introduction of songs, personable Carol Hughes registering in this department. Miss Granville also acquits herself well in a few warbling moments.

Exhibitor's Booking Suggestion: Pleasing balance of the bill number. . . . Previewed July 12th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Aimed for the lower half of a double bill and manages to make the grade satisfactorily."

"Christmas in Connecticut" . . . Grand Fun

(WARNER BROS.)

The Digest's Box Office Estimate:

150%

Producer ..... **William Jacobs**
Director ..... **Peter Godfrey**
The Players: Barbara Stanwyck, Dennis Morgan, Sydney Greenstreet, Reginald Gardiner, S. Z. Sakall, Robert Shayne, Una O'Connor, Frank Jenks, Joyce Compton, Dick Elliott, Charles Arnt.
Photography ..... **Carl Guthrie**
Time ..... **95 minutes**

This is a delightful farce number that will spread a lot of joy in a weary world. Barbara Stanwyck and Dennis Morgan are on hand for top marquee values, support is both fan popular and capable, so wrap up the fun in the picture with the money in the cast and prepare to cash in.

"Christmas in Connecticut" is whacky, while retaining intelligence. Skillfully guided in scripting by producer William Jacobs and adroitly directed for full farce values by Peter Godfrey it seems a trouper's banquet as the players romp through one belly laugh after another.

Barbara Stanwyck is the columnist suddenly faced by the necessity of providing a synthetic family, including husband and baby, Connecticut farm home, and all the many items she has written about when her publisher insists that she entertain a returned marine, Dennis Morgan.

That's the springboard, and you can start to measure the fun when you consider S. Z. Sakall, Una O'Connor, Reginald Gardiner, Sydney Greenstreet, Frank Jenks among the characters present. As in the best of farce, there is a running thread of sex dangers, nicely handled.

Miss Stanwyck's performance is a gem, while Morgan, in the straight end of the romantic role, gives substance to the picture with a clear-cut performance.

Exhibitor's Booking Suggestion: Sell around that deceptive title for the laughs. . . . Previewed July 16th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "It's an audience winner from way back in the balcony."

VARIETY: "Looks like sure-fire box office bait."

"The Cheaters" . . . Well Done Republic

(REPUBLIC)

The Digest's Box Office Estimate:

90%

Producer-director ..... **Joseph Kane**
The Players: Joseph Schildkraut, Billie Burke, Eugene Pallett, Ona Munson, Raymond Walburn, Anne Gillis, Ruth Terry, Robert Livingstone, David Holt, Robert Grieg.
Photography ..... **Reggie Lanning**
Time ..... **87 minutes**

Republic aimed high in "The Cheaters," both in expanse of production budget and quality of casting. The result well justifies the effort. The picture will have a wide appeal.

Producer-director Joe Kane, whose current "Flame of the Barbary Coast" is hitting on high for Republic, is again at the helm, and this time he has Joseph Schildkraut, also seen in the "Flame," on whom to center his attentions.

The story has been hand tailored for Schildkraut, one of America's really great actors, and he does a walk-away job with the top role. It was a difficult one. Schildkraut plays an actor of the classic school, in a situation that definitely calls for hamming, and yet there must be shading between the ham acting the story demands and the real character he is portraying. Schildkraut skates the thin ice adroitly, in a superb performance.

Keynote of "The Cheaters" story is the theme of what happens when "a man plays God." "The Cheaters" of the title are a slap-happy family of supposed wealth that takes in a broken-down actor, Schildkraut, as a Christmas guest purely in the vein of a hypocritical social pose.

But events happen to the whacky family. An uncle dies, leaving millions to an unknown whom the will only identifies as a girl who had once pleased him as Little Eva in "Uncle Tom's Cabin." The family will get the money if the real heiress is not found within a stipulated time.

Completely without conscience or sense of wrong-doing, the family sets out to find the girl and then, on a false pretense of hospitality, hold her as a guest at a mountain hide-out until the time has elapsed.

They find the girl, Ona Munson, they are snowed in at the camp, but they reckon without Schildkraut. Pleasantly in his cups most of the time, he has decided to take a hand in the game. This he does, maneuvering characters in the lordly manner, bringing all to a happy conclusion.

The story, a bit slow getting under way, builds through the interest Kane creates in his individual characters, gradually takes firm hold of the spectator, and holds suspense to the end. Throughout it is held together by the sharpness of the Schildkraut performance.

That is stellar support which Republic has provided. Ona Munson is a standout as the actress-heiress, and you know what to expect from a family headed by Billie Burke, Eugene Pallette, and Raymond Walburn. Juvenile roles are in good hands with Anne Gillis, Ruth Terry, Robert Livingston and David Holt.

Elements of theater—corn if you must have it—are many, and well introduced for real audience value. They include a Christmas singing number "Silent Night" by the St. Luke's Choristers, and a splendid rendition of Dickens' "Christmas Carol" which is the picture's highlight.

Exhibitor's Booking Suggestion: Solid mass audience number. . . . Previewed June 29th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Right up there and punching in the first-rate movie class.'"

VARIETY: "Absorbing comedy drama."

"Road to Alcatraz" . . . Fast-Paced Meller

(REPUBLIC)

The Digest's Box Office Estimate:

80%

Producer ..... **Sidney Picker**
Director ..... **Nicke Grinde**
The Players: Robert Lowery, June Storey, Grant Withers, Clarence Kolb, Charles Gordon, William Forrest, Iris Adrian, Lillian Stone, Harry Depp, Kenne Duncan.
Photography ..... **Ernest Miller**
Time ..... **60 minutes**

This is rattling good gangster-meller. And we are confident that the word "Alcatraz" in the title will be plenty spur to many exhibitors in many spots. That should about sum it up.

Tight scripting, balanced by equally tuned direction from Nick Grinde, combine to make what might have been a formula hoke meller just a little better 60 minutes of entertainment.

The premise is a neat one—our sympathetic character is a sleepwalking attorney, and when things begin to happen in the murder line he is almost convinced that he is himself the culprit. But there are numerous other clues, and suspects, and possibilities. They are presented, and unravelled, in a very well written script by Dwight V. Babcock and Jerry Sackheim, punched up by Grinde's direction, and well portrayed by a cast that spots capable younger Robert Lowery and June Storey in the top spots and supports them with tried and true Hollywood veterans.

Exhibitor's Booking Suggestion: Good 60 minute meller. . . . Title pretty strong for the fare, but that won't hurt the draw. . . . Previewed July 9th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Enough twists to hold the second half of the bill together."

VARIETY: "Tense, fast-moving melodrama, surprise package for any exhibitor looking for a secondary to bolster a weak double bill."

—right down the line—

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"ALONG CAME JONES"

***with* WILLIAM DEMAREST DAN DURYEA**

Produced by GARY COOPER
Directed by STUART HEISLER

A Cinema Artists Production

RELEASED THRU
RKO-RADIO

Novel by Alan LeMay **Screenplay by Nunnally Johnson**

"Her Highness aud the Bellboy" . . Socko Hit

(MGM)

The Digest's Box Office Estimate:
145%

Producer .....Joe Pasternak
Director .....Richard Thorpe
The Players: Hedy Lamarr, Robert Walker, June Allyson, Carl Esmond, Agnes Moorehead, "Rags" Ragland, Ludwig Stoessel, George Cleveland, Warner Anderson, Konstantin Shayne, Tom Trout, Ben Lessay, Patty Moore, Edward Gargan.
Photography .....Harry Stradling
Time .....112 minutes

Joe Pasternak and director Dick Thorpe team up to give MGM a socko money hit in "Her Highness and the Bellboy," and this time it is difficult to say whether they have done it the easy way or the hard way. They have taken the easy way by jam-packing their vehicle with everyone of the surefire, theatric elements that the memory of a reviewer can recall; they have done it the hard way by making these factors stand up, and glitter, and actually take on freshness of appeal.

Yes, there is a little of everything that the humble cash-paying fans have always approved in "Her Highness and the Bellboy," so that, when you add the fact that this muchness of everything is told to you by money stars and good troupers, the box office answer is abvious.

No current day problems for "Her Highness and the Bellboy." The story is placed back in 1938, just far enough back to escape the 1939 war worries, and just recent enough to keep proceedings in a fairly up-to-date atmosphere.

It is better to tell you about the characters than the story. Miss Lamarr is the princess of a mythical kingdom who has come to America in search of a news correspondent with whom she fell in love. Robert Walker is at the opposite end of the social pole, a romantically inclined bellboy. June Allyson is a crippled girl to whom Walker plays fairy godfather. Rags Ragland is Walker's slightly subnormal pal.

Around these characters things happen—interesting things, funny things, tender heart moments. Accent is on the laughs, with Walker delivering solidly, Miss Lamarr a surprise in a light role, and Rags Ragland almost stealing every scene he gets.

It is escapist drama, all the way, destined certainly for a happy reception at the box office, and within the theater. The critics will just have to take it that way, otherwise they will be breasting a mass tidal wave.

Exhibitor's Booking Suggestion: Automatic top money picture. . . . Previewed June 27th.

***WHAT THE OTHER FELLOWS SAID*:**
REPORTER: "Million dollars worth of whimsy-whamsy."
VARIETY: "Show is a natural box office lure for escapist audiences."

"Bewitched" . . . Okay in Class

(MGM))

The Digest's Box Office Estimate:
85%

Producer .....Jerry Bresler
Associate producer .....Herbert Moulton
Director .....Arch Oboler
The Players: Phyllis Thaxter, Edmund Gwenn, Henry H. Daniels, Jr., Horace McNally, Minor Watson, Addison Richards, Kathleen Lockhart, Francis Pierlot, Sharon McManus, Gladys Blake, Will Wright, Oscar O'Shea, Virginia Brissac.
Photography .....Charles Salerno, Jr.
Time .....65 minutes

MGM gives the class treatment to the psychological yarn in this one, blesses the effort with the prestige of Arch Oboler's radio name, and winds up with an offering that will satisfy in sub-spots while giving no competition to our screen-trained chiller makers.

It is just further emphasis on the fact that the picture business has been built on CASH customers, and much of the ding-dong effects, staccato tempo, and moronic dialogue that creates pseudo-genius on the "for free" air waves just simmers down to B proportions when rated in screen competition.

This is a moody picture, our girl who keys the story being torn between the forces of good and evil. Old pals. Low key photography, hammy camera stuff, and heavy-handed playing are the elements. It all comes off well, if we rate the adjective in what could be called "MGM's B class." Such troupers as Edmund Gwenn, who tells the action as psychiatrist, cannot go wrong. Nor can such support as Henry H. Daniels, Jr., Katherine Lockhart, Minor Watson, Virginia Brissac, etc.

Oh yes, about the story. Well, Phyllis Thaxter is that dual personality gal, and she isn't quite sure whether she is sane or otherwise. The things she does when she flees her family bring her close to the electric chair. Involved in the events are a young lawyer, and Gwenn, telling the story.

It probably was a great half hour on the air. The picture runs 65 minutes.

Exhbiitor's Booking Suggestion: Okay in the horror field, but only MGM B for comparisons. . . . Previewed June 13th.

***WHAT THE OTHER FELLOWS SAID*:**
VARIETY: "Fits into the film horror Virginia Brissac.

"The Caribbean Mystery" . . Makes the Grade

(20th CENTURY-FOX)

The Digest's Box Office Estimate:
80%

Producer .....William Girard
Director .....Robert Webb
The Players: James Dunn, Sheila Ryan, Edward Ryan, Jackie Paley, Reed Hadley, Roy Roberts, Richard Shaw, Daral Hudson, William Forrest, Roy Gordon, Virginia Walker, Lal Chand Mehra, Katherine Conners, Robert Filmer, Lucien Littlefield, Selmer Jackson, Eugene Bordon, Charles Miller.
Photography .....Clyde DeVinna
Time .....65 minutes

"The Caribbean Mystery" is strictly melodramatic filler for the double bills, but rates as fairly well done in its class.

James Dunn, seen fresh from his hit in "A Tree Grows In Brooklyn," helps the marquee value, and to clinch it, he is again a guy from Brooklyn. But this time he is a Dodger City detective amidst a welter of murder and clues in Carribbean jungles.

The Brooklyn antecedents give Dunn opportunity for a breezy characterization, and he makes much of the role to give the picture its chief audience value. Otherwise proceedings are in the jungle meller groove, with few variations from the formula. There are thrills aplenty, with suspense regarding the murderer's identity pretty well held to the finish.

Edward Ryan, juvenile being stepped along nicely by 20th Fox, is seen to advantage, with Sheila Ryan registering pleasantly in the principal femme role. Support is in good hands, an outstanding job being contributed by Roy Rogers as the villyun.

Direction by Robert Webb keeps things moving, gets a serial touch from his thrills, gets all he can from the chuckle possibilities of the Dunn characterization.

The story concerns pirate-buried treasure, and the meanie who wants to get it all for himself even if he has to kill everybody else off in the process.

Exhibitor's Booking Suggestion: Safe programmer. . . . Previewed July 12th.

***WHAT THE OTHER FELLOWS SAID*:**
REPORTER: "Run-of-the-jungle mystery stuff."
VARIETY: "Generally good, standard detective fanfare."

"Anchors Aweigh" . . . Smash Money Hit

(MGM)

The Digest's Box Office Estimate:
185%

Producer .....**Joe Pasternak**
Director .....**George Sidney**
The Players: Frank Sinatra, Kathryn Grayson, Gene Kelly, Jose Iturbi, Dean Stockwell, Pamela Britton, "Rags" Ragland, Billy Gilbert, Henry O'Neill, Carlos Ramirez, Edgar Kennedy, Grady Sutton, Leon Ames, Sharon McManus, James Flavin, James Burke, Henry Armetta, Chester Clute.
Photography .....**Robert Planck, Charles Boyle**
Time .....**142 minutes**

"Anchors Aweigh" is a whale of a show. It is just about as heavy and over-flowing a pot of gold as exhibitors will have to offer this season. Marquee values are automatic, production has the guiding hand of Joe Pasternak, direction by George Sidney has made the most, and the utmost, of a great opportunity.

Sinatra, Kathryn Grayson, Gene Kelly—a trio of varied talents, and what talents as here show-cased. The theme?—the natural and naive one of two gobs on a four day pass in Los Angeles. The happenings?—well, just thnik of all you might expect with a Sinatra to croon occasionally, a Grayson to sing, and a Kelly to dance. Weave a plot around these talents that includes all the characters who might be met on a four day Los Angeles pass, and you have some idea of the proceedings.

Sinatra is seen as the shy gob from Brooklyn, Kelly the brash lady-killer. They are set for great adventures. But a job for a probation court lands them in the home of juvenile Dean Stackpool's aunt, and auntie is none other than Kathryn Grayson. It's a darn good story structure as things are going these days in musicals, sincerely told, surprisingly well acted by principals who could satisfy just in their specialized fields.

All of Hollywood and environs provide the background, and in Technicolor. There isn't a "sluff-off" number in any of the singing or dancing numbers, all are in the groove.

Producer Pasternak is sticking his chin out in that race for top honors among MGM producers this year and "Anchors Aweigh" will play its part. The picture is a triumph for George Sidney on direction, blending the show values of unique talents with the sound strength of good picture making.

Exhibitor's Booking Suggestion: Joyous box office date. . . . Previewed June 29th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Has the stuff that hits are made of."
VARIETY: "Diverting entertainment of the first order."



Two ways to help the Red Cross . . .

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THE BULLETIN BOARD....*News About Industry's War Activities!*

NEW YORK — The Seventh War Loan Campaign of the Motion Picture Industry, headed by Samuel Pinanski, National Chairman, exceeded in results which were achieved in all of the past similar drives. This result, Mr. Pinanski believes, could not have been secured except for the tremendous cooperation of all elements in the industry — exhibitors, distributors, advertising and publicity, home office, and particularly the Trade Press.

"The entire industry worked as a team," said Mr. Pinanski, "and I am grateful to every man and woman in the business for their loyal and inspiring efforts. I am convinced that the results of the drive are a tribute to the fundamental scheme and idea of handling such a campaign on a 'grass roots' basis.

"Also the tremendous cooperation given to the industry throughout the country by all of the State War Finance Committee Chairmen and their associates, in addition to the wonderful help and constant interest of Ted Gamble, National Director of the War Finance Division, U. S. Treasury, have been of inestimable value in our drive. I cannot praise them too highly for all they have done to help this campaign.

"I am sure that everyone recognizes the all-important work of the distributor chairmen in helping to line up all of the bond activities, as well as following through to see that the tempo and pace of the campaign was maintained. There was a gigantic problem of logistics and under the direction of Tom Connors, our National Chairman, it was handled in perfect shape.

"Under his direction, all local exchange chairmen achieved magnificent results. In this work he had an able assistant in the person of Peter Levathes. The efforts of the National Advertising Committee under the direction of John Hertz, Jr., certainly speak for themselves, and the compilation of all the advertising media which were used would make a staggering record.

Aids Were Tops

"For the first time, the posters, the 20x60s's and the trailers were practical and really utilized. As a matter of fact, the War Activities Committee Seventh War Loan Drive material was the most effective ever put out by any agency. This material was adaptable for use in the making of bond booths and for other display purposes. The posters advertising bond premieres, free movie days and children's bond shows were all practical and most effective in helping make these events a success. By and large this held good for all the items and suggestions that were included in the advertising kit.

"There was unanimous praise and enthusiasm for the 'Buy A Bond' short. I know of no case where it was not run in the theatres in which it was booked, and in many instances it was used for direct and immediate bond sale promotions. This short was one of the outstanding tools given to the theater manager in this drive, and should certainly serve as a model for future drives.

Trade Press Helped

"As magnificent as have been the results obtained, they could not have been accomplished without the wonderful cooperation of the Trade Press—the backbone of the campaign.

"Great credit is due to the co-ordinators who worked with me in supervising the National Committee's work regionally. These men are Charles H. Thall of Fox West Coast Theaters, San Francisco; Dave Wallstein of Balaban & Katz Theaters, San Francisco; Eugene W. Street of Wilby-Kincey Theaters, Knoxville; Ted O'Shea, of Loew's; Harry Ballance of 20th Century-Fox; J. E. Flynn, of Loew's; Herman Wobber, of 20th Century-Fox; also Charles P. Skouras, National Honorary Chairman and supervisor of eleven Western states, and all State exhibitor, distributor and publicity chairmen who worked so nobly, loyally and indefatigably to make the drive a success. Mr. Herman Gluckman, treasurer of the War Activities Committee, is another whose work was of great assistance.

"There were 5159 bond premieres held throughout the country, with the expenses of film distribution involved in providing new pictures for these premieres being absorbed by the film companies. This is a new all-time high for bond premieres.

"A new record was also established in the number of Children's Shows held, namely 1,888. Free Movie Days had likewise established a new record, with 10,933, in which the distributors waived their share of admissions, made for bond purchase, and which otherwise, normally, they might have had.

Comparisons Great

"In point of comparison to the Sixth War Loan Campaign, the Seventh War Loan Drive exceeded by 20.4 per cent in bond premieres, 114.78 per cent in Children's Shows, and 42.50 per cent in Free Movie Days.

"One of the great features of the drive was the All-Star Bond Rally subject which was produced by 20th Century-Fox and in an eight week period preceding July 1st played in approximately 14,600 theaters, with 1,123 bookings followed July 1st. These figures do not represent any repeat bookings, of which there were several hundred, nor do they include the 16 mm. showings of this subject. There were 300 16 mm. prints of this subject distributed throughout the country, in defense plants, schools, and community centers. The film was also televised on virtually all television outlets in the country.

"It is of course impossible to give specific figures as to the number of persons who actually viewed this subject during the drive, but from its wide distribution it could safely be asserted that more people saw the All-Star Bond Rally than any other film which was ever exhibited. The film featured Vivian Blaine, Jeanne Crain, Bing Crosby, Linda Darnell, Betty Grable, June Haver, Bob Hope, Harry James and his Orchestra, Faye Marlow, Harpo Marx, Fibber McGee and Molly, Carmen Miranda, and Frank Sinatra. It ran for 19 minutes.

"There were two other jobs of promotion accomplished by the National Committee in their support of the men in the field that, I feel, were outstanding enough to warrant special mention. One was the placing of the signs on the American Express trucks. I went into many small towns during the drive, and without exception, I never failed to see at least one express truck parked at a prominent spot, announcing, 'Buy your bonds at your favorite movie theater." A real impact was carried by these signs. The other was the remarkable national job of spot radio announcements for two days before *Free Movie Day*. These spot announcements, plus the Glenn Miller broadcast from the Paramount Theater in New York, gave *Free Movie Day* the kind of support it never had before.

"I also want to give special mention to the U. S. Treasury identification card, issued by the National Committee, which served a useful purpose in adding importance to the job of zone chairmen and other area workers.

Shain and Finestone

"The men in the field were particularly impressed by the trade paper emphasis on the theater managers' bond selling activities as against the glorification of the National Committee. Special credit should be given to Sam Shain and Al Finestone for their help in making the trade papers recognize and carry stories of the work of theater men regardless of their affiliations. Also to Jerry Zigmond, Publicity Co-ordinator, and particularly to Bernard Kamber, in charge of Special Events, who has worked day and night zealously throughout the drive, with outstanding results. This was truly 'grass roots,' and has, I believe, brought about such good will, which will carry on to future drives.

"This recognition of the part played by the theater manager in all channels, such as the "Buy a Bond" short, the trade papers, Ted Gamble's talk on the Rebecca radio broadcast, is evidence that the basic idea of the drive was not lost sight of



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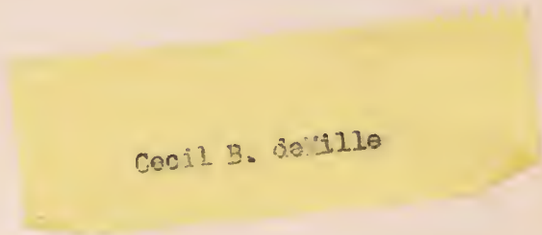
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A
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Here Come The Waves	PAR	201
A Tree Grows In Brooklyn	FOX	191
Valley of Decision	MGM	183
Wonder Man	RKO	180
Diamond Horseshoe	FOX	180
Practically Yours	PAR	171
Without Love	MGM	170
Thrill of a Romance	MGM	168
Salty O'Rourke	PAR	166
The Clock	MGM	165
Out of This World	PAR	163
God Is My Co-Pilot	WAR	163
Blood On the Sun	UA	162
A Song to Remember	COL	160
Those Endearing Charms	RKO	156
Objective Burma	WAR	156
It's A Pleasure	RKO	154
Affairs of Susan	PAR	153
The Three Caballeros	RKO	154
The Enchanted Cottage	RKO	153
Conflict	WAR	152
Where Do We Go From Here	FOX	152
Picture of Dorian Gray	MGM	151
Thunderhead-Flicka	FOX	151
Son of Lassie	MGM	145
Bring On the Girls	PAR	144
Tonight and Every Night	COL	143
The Corn Is Green	WAR	143
Salome, Where She Danced	UNI	143
China Sky	RKO	142
Keep Your Powder Dry	MGM	142
A Medal For Benny	PAR	140
Belle of the Yukon	RKO	138
Roughly Speaking	WAR	138
Counter-Attack	COL	136
Hangover Square	FOX	134
Hotel Berlin	WAR	133
Sudan	UNI	133
Murder, He Says	PAR	132
A Royal Scandal	FOX	132
Murder, My Sweet	RKO	131
It's In the Bag	UA	130
This Man's Navy	MGM	126
The Horn Blows at Midnight	WAR	107
Col. Blimp	UA	103

B
FROM $250,000 TO $500,000

Between Two Women	MGM	149
Flame of the Barbary Coast	REP	139
Pillow to Post	WAR	134
Here Come the Co-eds	UNI	133
The Suspect	UNI	125
Tomorrow, the World	UA	125
Frisco Sal	UNI	121
Having Wonderful Crime	RKO	117
That's the Spirit	UNI	117
Brewster's Millions	UA	116
Patrick the Great	UNI	110
The Way Ahead	FOX	108
The Unseen	PAR	104
Escape In the Desert	WAR	104
Errol Carroll's Vanities	REP	103
Molly and Me	FOX	92
Delightfully Dangerous	UA	92
See My Lawyer	UNI	91
Betrayal From the East	RKO	90
Pan Americana	RKO	85
The Fighting Guardsman	COL	80

C
FROM $150,000 TO $250,000

Dillinger	MON	141
Tarzan and the Amazons	RKO	122
The Body Snatcher	RKO	110
The Body Snatcher	RKO	98
The Brighton Strangler	RKO	92
She Gets Her Man	UN	87
Forever Yours	MON	86
Eadie Was A Lady	COL	84
Eve Knew Her Apples	COL	84
Mummies Curse	UNI	84
House of Fear	UNI	84
Gentle Annie	MGM	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Showoff	REP	83
Dangerous Passage	PAR	83
Rough, Tough, and Ready	COL	82
A Song For Miss Julie	REP	82
The Bull Fighters	FOX	81
High Powered	PAR	81
What A Blonde	RKO	81
Hitchhike to Happiness	REP	81
Honeymoon Ahead	UNI	80
Zombies On Broadway	RKO	80
I'll Remember April	UNI	80
Leave It to Blondie	COL	80
Nothing But Trouble	MGM	80
Strange Illusion	PRC	79
Two O'Clock Courage	RKO	78
Night Club Girl	UNI	78
My Gal Loves Music	UNI	78
Swing Out Sister	UNI	77
Mr. Emmanuel	UA	76

D
BELOW $150,000

Fighting Lady	FOX	123
Crime, Inc.	PRC	86
Vampire's Ghost	REP	84
Big Bonanza	REP	82
G. I. Honeymoon	MON	82
Under Western Skies	UNI	82
The Chicago Kid	REP	82
A Woman in Green	UNIV	81
Thoroughbreds	REP	81
Identity Unknown	REP	81
Tahiti Nights	COL	81
Phantom of 42nd Street	PRC	80
Power of the Whistler	COL	80
Crime Doctor's Courage	COL	80
Fog Island	PRC	80
A Guy, A Gal, and A Pal	COL	80
I Love A Mystery	COL	79
The Lady Confesses	PRC	78
Ten Cents A Dance	COL	78
Song of the Sarong	UNI	78
Fashion Models	MON	78
Nevada	RKO	78
Rogues Gallery	PRC	78
There Goes Kelly	MON	78
Castle of Crimes	PRC	78
The Missing Corpse	PRC	77
Docks of New York	MON	77
Let's Go Steady	COL	77
Hollywood & Vine	PRC	77
Three's A Crowd	REP	77
The Kid Sister	PRC	76
The Man Who Walked Alone	PRC	76
Youth On Trial	COL	76
The Kid Sister	PRC	74

Box Office
DIGEST

VOLUME 16, NO. 24 HOLLYWOOD, CALIF., JULY 28, 1945

CURRENT PREVIEWS

★

"WEEK-END AT THE WALDORF"

★

"JEALOUSY"

★

"GUEST WIFE"

★

"OUR VINES HAVE TENDER GRAPES"

★

"OVER 21"

★

"FALCON IN SAN FRANCISCO"

★

"THE HIDDEN EYE"

25c

The Box Office Reports:

●

"NOB HILL"

Solid Money Hit

●

Hathaway-Raft Combo Clicks for 20th-Fox

See Page Five

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Box Office Digest

DIGEST "HONOR BOX"

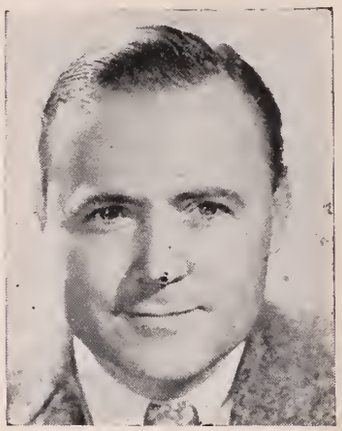
This Week 20th Century-Fox Wins With:
"NOB HILL"
174%



DARRYL ZANUCK



ANDRE DAVEN



HENRY HATHAWAY



JOAN BENNETT



GEORGE RAFT



VIVIAN BLAINE

THE PICTURE

Producer
Andre Daven
Director
Henry Hathaway
Screenplay
Wanda Tuckok
Norman Reilly Raine
Story by
Eleanor Griffin
Music and lyrics
Jimmy McHugh
Harold Adamson
Photography
Edward Cronjager
Special effects
Fred Serson



JIMMY McHUGH and HAROLD ADAMSON

THE PLAYERS

George Raft
Joan Bennett
Vivian Blaine
Peggy Ann Garner
Alan Reed
B. S. Pully
Emil Coleman
Edgar Barrier
Joe Smith
Charles Dale
George Anderson
Don Costello
J. Farrell MacDonald
Joseph J. Greene
The Three Swifts
William Haade
Beal Wong

The Box Office
DIGEST
The Industry's
Distinctive Weekly

SERVICE

¶ BOX OFFICE DIGEST this week presents a new service to readers, both picture makers and picture exhibitors. It is the new ADVANCE PRODUCTION CHART.

¶ This is like no other so-called production chart that you are familiar with. Not merely a once-over record of pictures currently shooting, nor the additional service of information about pictures in preparation,
BUT . . .

¶ A complete industrial record—pictures preparing, shooting, reviewed but not released, and completed but hidden in the back log.

¶ And every desired item concerning those pictures, and the important individuals contributing to their making.

¶ The Advance Production Guide starts on Page 16 of this issue. We advise that you study its wealth of service. It will be something you will want to keep on your desk.

¶ We have tried to do a complete job, but if you have any suggestions for improvement, we are anxious to hear from you.

Herbert Yates Announces Republic's Expanded Plans for 1945-1946 Season

Highlighting its 10th Anniversary celebration with the establishment of the most important production program in Republic's history, H. J. Yates, Sr., president of Republic Productions, Inc., and James R. Grainger, president of Republic Pictures Corp. and world-wide sales head, announce the complete line-up of productions for the 1945-46 season, to which $20,000,000 has been allotted for 64 features and westerns and 4 serials. This appropriation is coupled with $2,000,000 for studio expansion, $3,000,000 for promotion, and the allotment of $1,800,000 to the production of six bilingual films to be produced in Mexico City during the 1945-46 season.

The accomplishments of the company during its 10 years of growth have been climaxed by its record progress during the past year, and added emphasis will be placed on top-bracket productions during the 1945-46 season. The studio has been stimulated to concentrated production effort on top films as a result of exhibitor and public reaction to such pictures as the 10th Anniversary production, "Flame of Barbary Coast," and its current release, "The Cheaters," as well as advance interest in such forthcoming productions as the lavish inter-American musical, "Mexicana," co-starring Tito Guizar and Constance Moore, and the comedy-romance, "Love, Honor, and Goodbye," co-starring Virginia Bruce and Edward Ashley.

Indicative of the company's increased scope in the field of top-budget productions are the attractions slated for the 1945-46 season, which will include two Frank Borzage specials, and the deluxe group to include Alfred Santell productions.

Expand Facilities

To implement its production program, Republic has already inaugurated its studio expansion plan, to which $2,000,000 has been alloted for technical and administrative facilities to enhance the stature of its modern and efficient studio. The company's new music auditorium for sound recording and dubbing is now functioning, and a new generator to produce the voltage necessary for Technicolor is in construction. Additional improvements will be effected as soon as conditions permit.

It is expected that, during the 1945-46 season, a number of important deals for production and star talent now in negotiation will be closed. Yates last week announced that Ben Hecht has been signed by the studio to a three year deal under which he will write and produce one or more pictures annually, selecting his own director and cameraman. The trend at Republic is toward more such autonomous production units, Yates reported.

The constant re-opening of world markets, as war conditions permit, has activated an international-mindedness on the part of Republic.

Borzage's Big Ones

Heading the 1945-46 listing are the special Frank Borzage productions "Concerto" and "That Man Malone." Borzage, whose affiliation with Republic has been heralded as a great forward stride for the company, will put "Concerto" into work soon. This production is the studio's first venture into Technicolor, and Yates has indicated that Borzage has a free production hand, with the film budgeted at $1,500,000. "Concerto" is based on a story by Borden Chase, published in the American bagazine, and purchased at a cost of $100,000. The production will highlight the music of Rachmaninoff. Chase also wrote the story of "That Man Malone" which Borzage will produce and direct as soon as "Concerto," is completed. This will be a John Wayne vehicle carrying a similar budget. Its story is that of an itinerant blacksmith who returns from overseas to find his wife the most important business woman in town.

Musical productions and action spectacles predominate in the Deluxe group, with entertainment and showmanship values the determining factors in the selection of story material. Varied themes and backgrounds are to be employed on these top-budget attractions, as well as the balance of the program, maintaining Yates' policy of providing film fare which serves as a morale lift during this war-time era.

De Luxe Group

The Deluxe group includes ten productions, to several of which the studio has already assigned production and star talent, planning to utilize outstanding names in both categories. The ten productions will be selected from: "Hit Parade of 1946," "A Fabulous Texan," "Rio de Janeiro," "That Man of Mine," "Dakota," "Murder In The Music Hall," "In Old Sacramento," "Calendar Girl," "Earl Carroll's Sketchbook," "The Plainsman and the Lady," and "That Brennan Girl."

Alfred Santell is slated to produce and direct "That Brennan Girl," by Adele Rogers St. John.

"Hit Parade of 1946" is to be a lavish musical, another in Republic's successful series of "Hit Parade" productions, to be directed by Albert S. Rogell, with Constance Moore as star and a name cast. "A Fabulous Texan" will mark the debut of William Elliott in a top-budget attraction. A robust melodrama with the turbulent background of early Texas, this saga of Sam Bass is to be produced by William J. O'Sullivan, and directed by William K. Howard, who recently joined Republic's production roster. Victor McLaglen, Tom London, Grant Withers, and Dale Evans have been cast to date. "Rio de Janeiro" will combine gay Latin rhythm, romance, and comedy in a big-budget musical, starring Tito Guizar, to be produced by Harry Grey. "That Man of Mine" will co-star Ann Dvorak and Michael O'Shea in an epic drama laid in the dawn of the American steel age. John English is directing, with Armand Schaefer the associate producer. "Dakota," currently in production, stars John Wayne with Vera Hruba Ralston, and Walter Brennan and an outstanding supporting cast, is a warmly-human romantic story of life in Dakota's early days, being produced and directed by Joseph Kane. "Murder In The Music Hall," a murder mystery with a theatrical background, is to be produced by Herman Millakowsky, with Vera Hruba Ralston as star. "In Old Sacramento," to be produced and directed by Joseph Kane, will star John Wayne as a colorful bandit in the exciting days of early California. "Calendar Girl," to be produced by Harry Grey, will present Constance Moore as the first Calendar girl in a musical set in New York at the turn of the century, studded with songs, romance, and the color of the era. "Earl Carroll's Sketchbook" will be a musical revue starring Constance Moore, on which Grey will also act as associate producer. "The Plainsman and the Lady," to be produced and directed by Joseph Kane.

WINFIELD R. SHEEHAN

Winfield R. Sheehan, "Winnie" to a generation of fellow motion picture workers, passed away Wednesday, July 25th, to the sorrow of all who knew him intimately, and to the loss of the industry. . . . "Winnie" was 62 when he died. . . . That was a packed 62 years of energy and accomplishment. . . . In 1914, with William Fox, he formed the Fox Film Corporation, brash sprout in a business which the old-timers of those days were already saying was overcrowded. . . . He had his battles with the youngster. . . . It is today 20th Century-Fox, and on Winnie's record in the ledger is the discovery and development of a dozen stars whose names tell this industry's history. . . . After a few years of comparative retirement due to his health, Winnie Sheehan recently completed production of the picture that was probably closest to his heart in all his years, "Captain Eddie," soon to be released.

The Box Office: 20th-Fox Tops the Week With Technicolor "Nob Hill"

By NORMAN WEBB

Of Sixteen New Releases in the Past Two Weeks, Seven Ran Over 100%, Seven Came Through Okay, and Two Were On the Weak Side

FOX—3 Releases

Darryl F. Zanuck's 20th Century-Fox Studios walk away with top honors for the two first sweltering weeks of this exceptionally warm July with their new Technicolor musical, "Nob Hill," which has opened up in a number of key-city runs and is currently averaging 74 per cent above normal business, and that will mean holdover weeks in practically every situation and extended first runs.

George Raft is starred in "Nob Hill," a strong melodramatic story of San Francisco's famed Barbary Coast, around the early nineteen-hundreds, and incidentally this is George's first Technicolor production. Joan Bennett, as the society girl, and Vivian Blaine as the night club entertainer are co-starred with Mr. Raft, with little Peggy Ann Garner also coming in for top billing.

Producer Andre Daven, and Director Henry Hathaway, the team who made the 20th Century-Fox big Technicolor hit of a year ago, "Home in Indiana" are also responsible for the very successful "Nob Hill."

Fox's second release, "Don Juan Quilligan," 116 per cent, is an entertaining comedy co-starring William Bendix and Joan Blondell. Phil Silvers, Mary Treen, Anne Revere and Veda Ann Borg head the featured cast. Frank Tuttle directed for Producer William LeBaron.

Fox's third and last release, "Caribbean Mystery," 83 per cent, is a fairly entertaining mystery melodrama from the Bryan Foy program unit that will make a satisfactory filler.

James Dunn, fresh from his recent appearance in "Tree Grows in Brooklyn," is starred with Sheila Ryan. Jackie Paley and Edward Ryan are featured. Robert Webb directed and William Girard produced under Mr. Foy's supervision.

PARAMOUNT—Also 1 Release

Paramount's only new release, "Scared Stiff," 82 per cent, is the latest production from the independent Pine-Thomas unit, and quite a bit above average.

Jack Haley is starred with Ann Savage in the feminine lead. Roger Pryor, Veda Ann Borg, Lucien Littlefield, Barton MacLane and George E. Stone are featured. Frank McDonald directed for co-Producers Bill Pine and Bill Thomas and Max Shane was the associate producer.

PICTURES "GOING UP"

		Was	*Now*
Valley of Decision	MGM	183	194
Wonder Man	RKO	180	183
Thrill of a Romance	MGM	168	172
The Clock	MGM	165	171
Enchanted Cottage	RKO	153	161
Conflict	WAR	152	156
Dillinger	MON	141	143
Counter-Attack	COL	136	140
Patrick, the Great	UNIV	110	112
Fighting Guardsman	COL	80	84

16 NEW RELEASES NOT IN LAST ISSUE

		%	*We Est.*
Nob Hill	FOX	174	170
Along Came Jones	RKO	170	165
Rhapsody in Blue	WAR	163	165
Back to Bataan	RKO	155	160
Naughty Nineties	UNIV	141	140
Great John L.	UA	131	125
Don Juan Quilligan	FOX	116	120
I'll Tell the World	UNIV	87	85
Frozen Ghost	UNIV	84	80
Caribbean Mystery	FOX	83	80
Jungle Captive	UNIV	83	85
Scared Stiff	PAR	82	80
Blonde Ransom	UNIV	80	80
Booked On Suspicion	COL	80	80
Penthouse Rhythm	UNIV	76	75
Blonde From Brooklyn	COL	76	75

WARNER BROS.—1 Release

Warner Bros. have one of their most outstanding box office attractions this year with "Rhapsody in Blue," 163 per cent, based on the life of the late George Gershwin, who was one of America's most popular musical composers.

Robert Alda, a newcomer, portrays Gershwin with the feminine end upheld by Joan Leslie and Alexis Smith. Charles Coburn, Rosemary DeCamp, Julie Bishop and Albert Basserman head the big featured cast with several guest stars portraying "themselves" including Al Jolson, Hazel Scott, George White, Oscar Levant, Paul Whiteman and his orchestra, Tom Patricola and others. Irving Rapper capably directed this 2½ hours of continuous entertainment for Producer Jesse L. Lasky, who resigned from Warner Bros. and is forming a new producing unit over on the RKO lot.

COLUMBIA—2 Releases

Columbia Studios have two new programmers that will get by as fillers in the average neighborhood house. "Booked On Suspicion," 80 per cent, is the latest in the "Boston Blackie" melodrama series starring Chester Morris. Lynn Merrick has the feminine lead with Lloyd Corrigan, Richard Lane and George E. Stone featured. Arthur Dreifuss directed for Producer Michel Kraike.

"The Blonde from Brooklyn," 76 per cent, is just a passable program musical comedy with Lynn Merrick also heading this cast. Robert Stanton, Bob Haymes, Thurston Hall and Mary Treen are featured. Del Lord directed for Producer Ted Richmond.

RKO—2 Releases

RKO-Radio Exchanges have two new good box office pictures, one from their own studios and one from the independent International Pictures unit. "Along Came Jones" is the fifth big picture to be produced by Bill Goetz since leaving 20th Century-Fox to form his own company in conjunction with Leo Spitz, the distribution of which has all been handled by RKO. The four previous International pictures were all big money-makers; but the opening figures received so far on "Along Came Jones" indicate that this will be the strongest International film yet, as the picture has been held over in practically every situation from the western territories right into New York City, and it is currently averaging 170 per cent.

Gary Cooper, who produced this picture for Cinema Artists, in collaboraion with International Pictures, is co-starred with Loretta Young in one of those typical Western stories like "The Virginian" that made Gary a top star a few years ago. Bill Demarest and Dan Duryea head the featured cast with Frank Sully and Russell Simpson in supporting roles.

Stuart Heisler, fresh out of his country's service, took over the direction for Producer Cooper and turned in a very commendable picture. "Along Came Jones" was based on a novel by Alan LeMay, with the screenplay written by Nunnally Johnson, who also occasionally produces films under the Goetz-International Pictures banner. John LeRoy Johnson got this picture off to a very good start with a clever publicity and exploitation campaign which included several personal appearances of Gary Cooper in Texas and other Western states, and eventually in New York City.

RKO's second release, "Back to Bataan," 155 per cent, is a very thrilling action melodrama of guerrila warfare in the Philippines starring the popular John Wayne. Due to the fact that the war interest today has moved to the South Pacific, this picture is very timely and is bound to be popular in all types of houses.

Anthony Quinn is co-starred with John Wayne in the role of a Filipino scout, the best role in his career to date. The supporting cast includes Beulah Bondi, Richard Loo, Philip Ahn, Ducky Louie and Lawrence (Dillinger) Tierney. Edward Dmytryk turned in an outstanding directorial job for Producer Bob Fellows.

(*Continued on Page 12*)

PICTURES "GOING DOWN"

		Was	*Now*
Out of This World	PAR	163	152
Dorian Gray	MGM	151	145
Medal For Benny	PAR	140	131
Pillow to Post	WAR	134	131
Crime, Inc.	PRC	86	84

"Week-End at the Waldorf" . . All-Star Hit

(MGM)

The Digest's Box Office Estimate:

200%

Producer ..... Arthur Hornblow, Jr.
Direction ..... Robert Z. Leonard
The Players: Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson, Edward Arnold, Keenan Wynn, Robert Benchley, Phyllis Thaxter, Leon Ames, Lina Romay, Samuel S. Hinds, Porter Hall, George Zucco, Miles Mander, Frank Puglia, Cora Sue Collins, Warner Anderson, Rosemary DeCamp, Jacqueline DeWit, Charles Wilson, Nana Bryant, Moroni Olsen, William Halligan, Bob Graham, John Wengraf, Xavier Cugat and his orchestra.
Photography ..... Robert Planck
Time ..... 130 minutes

When you transfer "Grand Hotel" to the more widely publicized Waldorf in New York, fill the hostelry's rooms with the top money names available to an MGM, give them the same intriguing variety of characterizations that peopled the original "Grand Hotel"—then you've got something.

MGM has something here, and so have the nation's box offices. This Arthur Hornblow production, directed by Robert Z. Leonard is a certainty for what are very apt to be the year's top grosses.

It is an all star circus in every sense of the phrase—from marquee values to audience appeal. Arthur Hornblow's production guidance has crammed stories within stories yet adroitly maintained coherence and continuity of interest. Bob Leonard, working with a wealth of atmosphere and talent, nurses his characters and situations to extract every last ounce of theater.

There's little value in attempting to tell the story of "Week-End at the Waldorf" in routine fashion, perhaps best to just become acquainted with the individuals who supposedly make the Waldorf their address for this screen appearance.

Lana Turner and Van Johnson have the soundest roles for mass audience appeal, public stenographer and army flier, teamed for the tug of romance and a touch of drama. They make a team to hasten the pulse of any exhibitor.

Ginger Rogers, as an actress, and Walter Pidgeon, returned war correspondent, give assurance to their roles in another team.

Then there are the characters on the fringe — and what a grand collection of sharply written characterizations, superbly played. Edward Arnold is the promoter of fake stock, who is the triangle aspect in the Turner-Johnson romance with his propositions to the gal concerning a Park Avenue apartment, with the usual accompaniment. Keenan Wynn does a stand-out job as a believable reporter, on the shy side. And on through the cast—the Grand Hotel technique and neat production handling gives sharpness to almost every role in the picture, with a great cast taking full advantage of all opportunities.

Xavier Cugat, and orchestra, are well spotted and effective.

Exhibitor's Booking Suggestion: Smash hit. . . . Previewed July 17th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "This battery of big names is calculated to make the box office ring up big receipts."

VARIETY: "It's a big star-packed show that can't miss."

Current Previews

		%
WEEK-END AT THE WALDORF	MGM	200
GUEST WIFE	SKIRBALL-UA	150
OVER 21	COL	150
OUR VINES HAVE TENDER GRAPES	MGM	135
JEALOUSY	REPUBLIC	85
THE HIDDEN EYE	MGM	85
FALCON IN SAN FRANCISCO	RKO-RADIO	75

"Our Vines Have Tender Grapes" . . Has Heart

(MGM)

The Digest's Box Office Estimate:

135%

Producer ..... Robert Sisk
Director ..... Roy Rowland
The Players: Edward G. Robinson, Margaret O'Brien, James Craig, Frances Gifford, Agnes Moorehead, Morris Carnovsky, Jackie "Butch" Jenkins, Sara Haden, Greta Granstedt, Dorothy Morris, Arthur Space, Elizabeth Russell, Louis Jean Heydt, Charles Middleton, Arthur Hohl, Francis Pierlot, Johnny Berkes.
Photography ..... Robert Surtees
Time ..... 105 minutes

"Our Vines Have Tender Grapes" is not exactly a box office title, but there are names at the top of that cast to assure fan interest, and insure any picture, so the best way to report on the picture is to say that it will receive one of the best word-of-mouth buildups of any attraction you show this year.

"Our Vines" is not big, except in heart, and in the realistic simplicity, the admirable sincerity, with which producer Robert Sisk, director Roy Rowland, and the players have brought it to the screen. It is a "heart-tug" number, with the proper balance of smiles and chuckles.

The story is a natural for Mid-West bookings, being the tale of Scandinavian farm families. Interest is contrasted between such adults as Edward G. Robinson and his daughter, Margaret O'Brien. That's some balance in trouping skill. The treatment by scripter and director Rowland brings us to know these families, Robinson, O'Brien, five year old Jackie Jenkins, another generation as seen in James Craig and Viola Johnson. Their minor troubles, their major tribulations, make up the story, and the story seems just a happenstance slice of their lives, rather than a contrived dramatic segment.

The cast is excellent in its entirety, with honors being fought for by Edward G. Robinson and Margaret O'Brien, Jenkins, a scene stealer on his own, and James Craig registering once more that he is an assured trouper ready for any bigger opportunities that may be on the MGM production schedule.

Exhibitor's Booking Suggestion: Sound heart-pull drama worthy of any spot. . . . Previewed July 13th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Quiet drama with warm human appeal."

See* Box Office Production Chart *In This Issue !

"Guest Wife" . . . Colbert-Ameche Romp

(SKIRBALL-UA)

The Digest's Box Office Estimate:

150%

Producer ..... **Jack H. Skirball**
Director ..... **Sam Wood**
The Players: Claudette Colbert, Don Ameche, Richard Foran, Charles Dingle, Grant Mitchell, Wilma Francis, Chester Clute, Irving Bacon, Hal K. Dawson, Edward Fielding.
Photography ..... **Joseph Valentine**
Time ..... **87 minutes**

Jack Skirball has delivered a money package to United Artists—money in the teaming of Claudette Colbert and Don Ameche, and money in the gay and frequently hilarious hour and a half of fun "Guest Wife" provides.

It is based on one of those farce premises where male and female leads are supposedly man and wife, but actually are not. In this case it happens because Don Ameche has sent a photo of Claudette Colbert back from the South Pacific to his employer, Charles Dingle. The trouble is that Claudette is actually Richard Foran's wife.

Don, arriving home, must suddenly produce his wife. He makes a lend-lease deal with pal Foran to help him out of the jam. Take that premise and you can go as far as you like, and anyway you desire, only be assured that authors Bruce Manning and John Klorer have probably beat you to every angle that provides a laugh, giggle, or touch of the pseudo-excitement that comes in farces.

Sam Wood has directed up to the hilt for smartness, pace, and full values from his cast. It is a romp for Miss Colbert and Ameche, and will rank high among their screen performances. Surprise package is the confident farce trouping of Richard Foran, young veteran who has been a little bit of everything, always successful, in the line of screen leads. Charles Dingle tops the excellent support in effective style.

Exhibitor's Booking Suggestion: Laugh hit. . . . Previewed July 20th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Plenty of entertainment for audiences."

VARIETY: "Sure-fire box office attraction packed with multitude of laughs."

"Falcon in San Francisco" . . . At Series Standard

(RKO-RADIO)

The Digest's Box Office Estimate:

75%

Executive producer ..... **Sid Rogell**
Producer ..... **Maurice Geraghty**
Director ..... **Joseph H. Lewis**

The Players: Tom Conway, Rita Corday, Edward S. Brophy, Sharyn Moffett, Faye Helm, Robert Armstrong, Carl Kent, George Holmes and John Mylong.

Photography ..... **Virgil Miller, William Sickner**
Time ..... **65 minutes**

"The Falcon in San Francisco" is still the Falcon, but a bit of extra thought on camera and production angles rates it a top spot in the successful RKO series.

The plot runs pretty true to the Falcon formula, which balances better than average writing and building of early sequences for continuing interest, and then usually rushes on to hectic doings for the finish. The players, topped by Tom Conway as the popular Falcon, and Edward S. Brophy as his stooge, are in top form with little Sharyn Moffett scoring especially.

As the title tells you, this time the Falcon goes to San Francisco. Of course he is on vacation. But darn it, some meanies bump off Sharyn's nurse, and before you can say Leslie Charteris, the Falcon is involved with the case, and with Sharyn's beautiful sister, Rita Corday.

Director Lewis has paced his direction well, and the atmospheric backgrounding supplied by RKO's technical units for production guides Rogell and Geraghty helps greatly to give a class touch to hoke proceedings.

Exhibitor's Booking Suggestion: Good series number. . . . Previewed July 12th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Should add to the number of Falcon addicts."

VARIETY: "Will nicely round out a double bill."

"Jealousy" . . . . Above Par Meller

(REPUBLIC)

The Digest's Box Office Estimate:

85%

Producers ..... **Gustav Machaty, George Moskov**
Direction ..... **Gustav Machaty**
The Players: John Loder, Jane Randolph, Karen Morley, Nils Asther, Hugo Haas, Herbert Holmes, Michael Mark, Mauritz Hugo, Peggy Leon, Mary Arden, Noble "Kid" Chissell.
Photography ..... **Henry Sharp**
Time ..... **71 minutes**

"Jealousy" will satisfy as program fare in the psychological murder mystery class, and in many respects has elements of class. That it does not reach all-out success is due largely to the fact that it is slow in getting under way, and to a slight heaviness of pace in the later telling.

But once spectators have come to understand the peculiar characters here assembled a consistent interest in developments and not a few tense moments of theater in the twists and turns of the script and the handling of individual situations by producer-director Gustave Machaty carry the picture to good audience rating.

The picture should further the Republic career of young Jane Randolph, who is seen as the heroine, a taxi driver. Trouping honors, however, go to the meatier roles portrayed by Nils Asther and Karen Morley. John Loder is seen to advantage.

The story is very much about doctors. Miss Morley is the lady medico, with something approaching bats in her belfry. John Loder is also a doctor, handling the romantic angle with Miss Randolph. Nils Asther is a refugee, in need of advice and psychiatry to become adjusted to his new life. He is also the murder victim.

Production values are above par. Machaty shows clear evidence of directorial talents in the handling of most situations and the complex characters, but a streamlining of script would have made the picture more effective for average audience likes. Henry Sharp's class photography is an asset.

Exhibitor's Booking Suggestion: Good number in its bracket, with above average cast. . . . Previewed July 20th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "May prove a better bet than a number of weak 'A' pictures."

VVARIETY: "Fair grade of murder story after it gets going."

You Can Not Go Wrong on* Box Office Digest *Figures!

"Over 21" . . . Could Have Been Better

(COLUMBIA)

The Digest's Box Office Estimate:

150%

Producer-screenplay ..... **Sidney Buchman**
Direction ..... **Charles Vidor**
The Players: Irene Dunne, Alexander Knox, Charles Coburn, Jeff Donnell, Loren Tindall, Lee Patrick, Phil Brown, Cora Witherspoon, Charles Evans, Pierre Watkin, Anita Loos, Nanette Parks, Adelle Roberts, Jean Stevens.
Photography ..... **Rudolph Mate**
Time ..... **105 minutes**

The presence of Irene Dunne, Alexander Knox, and Charles Coburn, plus an exceptionally well chosen supporting cast, is guarantee that "Over 21" possesses its share of box office pull, and for most of the way the troupers combine with director Charles Vidor for consistently good fun.

The factor that makes the road a bit bumpy in spots is the presence of too much plot for this sort of screen entertainment, or possibly the tendency of plot too frequently to become merely speechmaking. The joyous, even flow that starts the picture, and the necessity for the type, is too often slowed to a walk.

But Irene Dunne and Charles Coburn can be counted on for the deft playing that makes chuckles out of smiles, and roars out of giggles, while Alexander Knox, chiefly identified with Woodrow Wilson, gives skillful trouping to a stuffy role.

Theme of the picture is in the efforts of Knox, 39 year old newspaper publisher, to prove himself just as good as the sprouts in the army after he has enlisted as a private and is on his way to a second looie's commission.

That's the theme, but the fun is in the personal lives of Knox and wifey, Irene Dunne. Miss Dunne, playwright, journeys to a town near the army camp to be near hubby. Charles Coburn is the fussy owner of the metropolitan paper which has apparently been left in the lurch without the guidance of Knox. The situation is that Coburn is irately threatening to sell the paper, Knox is struggling through the trials of a private aiming at officer's school, and efficient Miss Dunne appeases Coburn by writing editorials under her husband's name.

That's the outline. It's a bit complex for straight-lined comedy, but there is plenty of laughter in the intimate experiences, particularly those of Dunne and Knox in the bungalow they have taken over.

Somewhere between them Buchman and Vidor must share the blame for the picture's spottiness. It frequently seems that the veteran troupers are carrying the director, not a new experience for Vidor.

Jeff Donnell, Loren Tindall, and Phil Brown have standout opportunities well handled in the support, with all of the cast delivering capably.

Exhibitor's Booking Suggestion: Safe bet. . . . Previewed July 20th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Hilarity to the hilt."

VARIETY: "Producers couldn't make up their minds whether picture was to be slapstick comedy or heavily dramatic with a message."

"The Hidden Eye" . . . Just a Programmer

(MGM)

The Digest's Box Office Estimate:

85%

Producer ..... **Robert Sisk**
Director ..... **Richard Whorf**
The Players: Edward Arnold, Frances Rafferty, Ray Collins, Paul Langton, Wm. "Bill" Phillips, Thomas Jackson, Morris Ankrum, Robert Lewis, Frances Pierlot, Sondra Rodgers, Theodore Newton, Jack Lambert, Ray Largay, Leigh Whipper, Byron Foulger, Lee Phelps, Eddie Acuff, Bob Pepper, Russell Hicks.
Photography ..... **Lester White**
Time ..... **70 minutes**

MGM should leave the making of these level grade B's to the companies that are called semi-independents. The other fellows can do it so much better, and they don't have to apologize for the braggadocio of the lion's roar.

Since they can't retire behind the possibilities of MGM casting, and MGM production values, those other fellows have to put more on the ball in the way of down-to-earth picture making skill.

"The Hidden Eye," one of a limping series, rates apathetic even in its family tree. It is another one of the "seeing eye" numbers, this time written off the cuff because at least they had the dog and Edward Arnold to bolster the day-time mystery radio series technique.

The folks get those radio mysteries "for free." They sit through these pictures to wait the top feature, but still retain the puzzled impression that part of their cash was appropriated to the stuffing in the sausage.

Exhibitor's Booking Suggestion: Will fill in, but has no place on a Bill Rodgers' MGM contract. . . . Previewed July 11th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Fair enough lower half finn-in."

VARIETY: "Will get by for second billing."

. . . The Red Cross Works All the Time



Zooming Records say "Where Do We Go From Here?"





NOW at LOEW'S STATE ★ GRAUMAN'S CHINESE ★ FOX UPTOWN

"IT'S A BIG TIME *Musical* COMEDY HIT DIMPLED *with Wit!*"

WALTER WINCHELL



Fred MacMURRAY · Joan LESLIE · June HAVER



Where Do We Go From Here?



IN TECHNICOLOR

GENE SHELDON · ANTHONY QUINN · CARLOS RAMIREZ · ALAN MOWBRAY
FORTUNIO BONONOVA · HERMAN BING · HOWARD FREEMAN
Directed by GREGORY RATOFF · Produced by WILLIAM PERLBERG
Screen Play by MORRIE RYSKIND · Story by Morrie Ryskind and Sig Herzig
Lyrics and Music by Ira Gershwin and Kurt Weil • Dances Staged by Fanchon

The funniest story ever set to music! It's yours-from 20th Century-Fox

30th ANNIVERSARY

KEEP SELLING BONDS!

F.l.a.s.h.e.s. KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★Darryl Zanuck closed one of the most important production deals of the year when contracts were inked for Moss Hart, outstanding New York stage producer, on a broad ticket including everything from writing to direction on a super-special. Deal is an aftermath of the happy association between chieftain Zanuck and Hart on "Winged Victory."

★★★Tom Connors, vice-president in charge of sales, completed a ten day studio visit looking over new product and plans. William Gehring, West Coast distribution head, was in the sessions with Joseph M. Schenck and Darryl F. Zanuck.

★★★Producer William Bacher is in New York on a talent search in connection with "City of Flowers," coming Technicolor special.

★★★Expectations are that Cesar Romero will receive his discharge from Coast Guard duty this week, then resuming his contract services at 20th-Fox.

★★★Aubrey Schenck has been set as producer on two new assignments, "Shock," and "When Johnny Comes Marching Home." First is a psycho-meller which John Brahm will direct, second a post-war yarn.

★★★Perry Como has checked in on the lot for a top spot in "Doll Face," which director Lew Seiler will make in the Bryan Foy unit.

★★★Charles Schlaifer, national advertising manager, at the studio for a two week visit, has returned to New York.

RKO-Radio ☆ ☆ ☆

★★★Robert Wolff, British RKO chieftain, and Jack Osserman, sales supervisor for Latin America, are recent studio visitors, for conferences with Charles Koerner. Both also conferred with Bill Goetz, of International, left for New York Friday, accompanied by Charles Koerner and Perry Lieber, for the company's annual sales meeting.

★★★Vanguard producer, Dore Schary, is on the lot for production of "They Dream of Home," and "Some Must Watch," recently acquired by RKO in the deal with David O. Selznick.

★★★Jane Greer is a recent addition to "The Falcon's Alibi," to be directed by William Berke.

★★★Richard Fraser, English actor, will have the romantic lead opposite Anna Lee in "Chamber of Horrors."

M-G-M ☆ ☆ ☆

★★★Joe Pasternak has set Roddy McDowall for a near romantic role in Holiday in Mexico" when the youngster will play opposite Jane Powell.

★★★Van Johnson will play the central role in Leo's next all-star production, "The Common Sin." The cast will include 31 name players.

★★★Shooting has started at Camp Pendleton on "What Next, Corporal Hargrave." Dick Thorpe is directing, with cast including Robert Walker, Keenan Wynn, and Chill Wills.

★★★George Haight will handle production reins on "Lady in the Lake," forthcoming Raymond Chandler mystery thriller.

★★★"Our Street" is a new addition to the production list of Martin Starr.

Paramount ☆ ☆ ☆

★★★Lewis Allen has been set to direct "Take This Woman," starring Ray Milland. Production slated to start in September on Milland's return from service tour in Europe.

★★★Buddy DeSylva has so far recovered at Cedars of Lebanon Hospital that plans are now being made to show him first cut of his production "Stork Club" at the hospital this week.

IDEAL MAG GROUP TIES IN CLOSER

Putting into execution the first of several steps towards postwar expansion, Publisher William M. Cotton has appointed M. W. Nichols, advertising manager for his Ideal Women's Group magazines, his direct liaison representative to the motion picture companies.

Nichols will divide his time between objective of closer co-operation between Hollywood and New York with the the cinema industry and the Ideal Women's Group. This consists of Movie Life, Movie Stars Parade, Movies and Personal Romances, with a combined circulation of over 1,500, 000. Hollywood headquarters will be the Ideal offices at 8278 Sunset Boulevard.

Republic ☆ ☆ ☆

★★★Producer-director Joseph Kane has started studio shooting on "Dakota," which will star John Wayne. Much exterior footage has already been taken in Arizona and at Sherwood Forest. Vera Hruba Ralston. shares top honors with Wayne. Walter Brennan and Ona Munson head the support.

★★★Studio head Al Wilson is trying to arrange shooting on "Don't Fence Me In," so that Dale Evans can accept invitation proffered by Great Falls, Montana, Chamber of Commerce, to be queen of the rodeo at this year's famous Lewis and Clark commemoration.

★★★Estelita Rodriguez, brought to Hollywood originally for a role in "Mexicana," has been signed to a seven year contract by Republic. She is known as "the Cuban bombshell."

★★★Armand Schaefer will handle production supervision on the next two Roy Rogers pictures, "Don't Fence Me In," and "My Pal Trigger." Don H. Brown is associate producer on "Don't Fence Me In," with Jack English directing.

★★★Brown will also handle production reins on "Lonely Hearts Club" at present being scripted by John K. Butler.

★★★Herman Millakowsky has set August 15th as starting date on "Murder in the Music Hall. Jack English will direct.

★★★Producer William Wilder has signed Marjorie Manners for a top role in "You'll Remember Me."

Monogram ☆ ☆ ☆

★★★Norton V. Richey, Monogram vice-president in charge of foreign sales, has been at the studio for conferences with W. Ray Johnson.

★★★The Three Stooges have been signed for a featured spot in "Swing Parade," which Harry Romm is producing with Phil Karlson directing. Gale Storm and Phil Regan have the top roles.

★★★"Rainbow Valley," with Jimmy Wakely in the lead, is currently shooting, Lindsley Parsons producing.

★★★Anne Gwynne has been signed to a two picture deal covering "Suspense" and "Dime a Dance," both Lindsley Parsons productions.

★★★James Burkett has set Phil Karlson to direct his next Charlie Chan, this time bringing the Sidney Toler character to Mexico.

The Picture that can change your Life!

The Cheaters



Starring

JOSEPH SCHILDKRAUT

with **BILLIE BURKE** • **EUGENE PALLETTE**

ONA MUNSON • **RAYMOND WALBURN**



He performed a financial miracle with the Pidgeon family

He'll perform a financial miracle at your box office

ANNE GILLIS • RUTH TERRY • ROBERT LIVINGSTON • DAVID HOLT
and ST. LUKE'S CHORISTERS
Directed by JOSEPH KANE • Screen Play by Frances Hyland
Original Story by Frances Hyland and Albert Ray

A REPUBLIC PICTURE

THE BULLETIN BOARD....News About Industry's War Activities!

The first official motion picture of the Navy's fight against Japanese suicide planes will be released to the public on July 26th, according to an announcement today from the War Activities Committee-Motion Picture Industry. The 21-minute film titled "The Fleet That Came to Stay," will be shown in the nation's theaters less than a month after Okinawa was secured. Paramount Pictures will distribute for the Office of War Information and the War Activities Committee.

"The Fleet That Came to Stay," which reveals for the first time the new pattern of Pacific warfare that will become more intense as we strike closer to Japan, was produced by Navy Photographic Services headed by Captain Gene Markey, USNR. The footage was taken by 103 fleet photographers under the most hazardous conditions. Most of the scenes were filmed under direct fire of the Kamikazas as they blazed in for the kill.

The combat photographers filmed the fleet as it fought like the infantry (except that there are no foxholes at sea)—punching away at the enemy, fighting without sleep, fighting with guns, with axes and torches and fire-smothering foam as the Japs sometimes found their mark. This is the first time the Navy has brought to the screen a motion picture of a complete air-sea battle, sea forces against land planes.

June was the biggest month of the war for Hollywood stars who give their free time to entertaining G.I.s and performing other patriotic services, according to a report received by the War Activities Committee from the Hollywood Victory Committee. With 32 players overseas and 26 playing a total of 259 days in hospitals in this country, the troupers broke all previous records for war effort appearances.

In the month, 383 personalities made 1704 appearances in 188 events. In addition to the overseas and hospital tours, 45 appearances were made on four extended bond tours; 337 appearances in 48 shows at California embarkation points and hospitals; 247 appearances on 76 recorded programs,, 64 of which were for entertainment of the armed forces overseas.

Marked increase in the number of stars overseas resulted from an intensive effort to meet a War Department request asking USO-Camp Shows and the Hollywood Victory Committee to fill a critical entertainment need in the European Theatre of Operations in the period of redeployment following V-E Day, according to Kenneth Thomson, Victory Committee chairman.

Listed on overseas trips were Larry Adler, Amos and Andy, Irma Attridge, Gene Autry, Don Barclay, Jack Benny, Ingrid Bergman, Eddie Bracken, Joe E. Brown, Charles Butterworth, Jerry Colonna, Marlene Dietrich, Constance Dowling, Jinx Falkenburg, Reginald Gardiner, Ed Gardner, Sonja Henie, Bob Hope, Amparo Iturbi, Allen Jenkins, Herbert Locke, Ellen Drew and a score of others.

REV. RICHARD CARBERRY

Friends of John "Judge" Carberry, advertising manager of Box Office Digest—but currently on Navy duty for Uncle Sam, and routed for Alaska—will join with us in extending sympathy on receeipt of official War Department notification that his brother was lost on one of the Jap prison ships sunk in South Pacific waters many months ago. . . . "Father Dick," as he was known to Bing Crosby, Bob Hope, and a host of picture folk, was a chaplain at the fall of Bataan, of Corregidor, and a victim of all that capture by the Japs meant to so many. . . . He received War Department honors for heroism and self-sacrifice concerning which he probably never heard in his years of imprisonment. . . . Escaping prisoners from Philippine camps have brought us thrilling stories about him in recent years, and more recent months, that security reasons kept from the glamour of publicity. . . . College athlete, scholar, and eventually greatest of all, a typical rugged chaplain to a rugged American army, he left a legacy of memory that should help you, Judge.

The Box Office

UNITED ARTISTS—1 Release

(*Continued from Page* 5)

United Artists Exchanges' new release, "The Great John L," 131 per cent, is the first independent production to come from the newly-formed Bing Crosby unit. The picture has a fine script, outstanding production value and if properly sold will probably continue to turn in good box office results.

"The Great John L," based on the life of the famous prizefighter, John L. Sullivan, is a good marquee title for exploitation purposes and Linda Darnell, who has the feminine lead, has built into a real good marquee name in the past year.

The title role of John L. Sullivan is portrayed by Bing Crosby's new protege, Greg McClure, who delivers an interesting performance, showing promise of a real future. Barbara Britton, Otto Kruger, Wally Ford, Robert Barret, Fritz Feld and Lee Sullivan head the imposing featured cast. If your local UA Exchange will cooperate on a good ballyhoo, this picture will draw good business and word-of-mouth advertising will keep them coming in, as this picture covers an interesting era in American history.

UNIVERSAL—6 Releases

Universal has one good box office attraction, three better than average programmers and two other releases that are strictly of the filler class.

"The Naughty Nineties," 141 per cent, is the latest Abbott & Costello comedy and seems to be holding quite well in face of real tough competition. This picture is running about the same as the recent Abbott & Costello films and has considerably more production value.

Alan Curtis and Lois Collier have the romantic leads and Rita Johnson and Henry Travers are in the featured cast. Jean Yarbrough directed for co-Producers Edmund Hartmann and John Grant and, as a matter of fact, all three of these boys have guided the destiny of the Abbott & Costello team for some time.

"I'll Tell the World," 87 per cent, is a breezy fast-moving comedy co-starring that popular old-timer, Lee Tracy, with Brenda Joyce. Raymond Walburn and June Preisser head the featured cast. Les Goodwins directed for Producer Frank Gross.

Universal's third release, "The Frozen Ghost," 84 per cent, is another in the murder-melodrama series starring Lon Chaney. Evelyn Ankers is the feminine lead, with Milburn Stone, Tala Birell, Douglas Dumbrille and Martin Kosleck featured. Harold Young directed for Producer Will Cowan.

"Jungle Captive," 83 per cent, is another horror picture in the "ape-woman" series that will get by in houses catering to this particular kind of entertainment—along the Dracula lines. Jerome Cowan, Otto Kruger and Amelita Ward are co-starred. Harold Young also directed tihs film for Producer Morgan Cox.

Universal's fifth release is "Blonde Ransom," 80 per cent, a program musical comedy that is good entertainment minus marquee names. Donald Cook and Virginia Grey are co-featured with the late George Barbier. Collette Lyons, Jerome Cowan and Pinky Lee are featured. Bill Beaudine directed for Producer Gene Lewis.

"Penthouse Rhythm," 76 per cent, Universal's sixth and last release is another program comedy with added musical numbers. Lois Collier, Judy Clark and Kirby Grant are featured, with Eddie Norris, Marian Martin, Donald McBride, Eric Blore and Ed Brophy in supporting roles. Eddie Cline directed for Producer Frank Gross.

SMOOTH, SULTRY and SOCKO!

2 BIG WEEKS

LOEW'S STATE · GRAUMAN'S CHINESE · FOX UPTOWN

George **RAFT**
ROUGH! TOUGH! TERRIFIC!

Joan **BENNETT**
BLASÉ! BOLD! BEAUTIFUL!

Vivian **BLAINE**
SMOOTH! SULTRY! SOCKO!

Peggy Ann **GARNER**
Star of "A TREE GROWS IN BROOKLYN"

Songs that are Hits!
"I Walked In"
"I Don't Care Who Knows It"
"Touring San Francisco"

IT'S DRAMATIC DYNAMITE SET TO MUSIC!

"NOB HILL"

in TECHNICOLOR

with

ALAN "Falstaff Openshaw" REED
B. S. PULLY · EMIL COLEMAN · EDGAR BARRIER

Directed by **HENRY HATHAWAY**
Produced by **ANDRE DAVEN**

Screen Play by Wanda Tuchock and Norman Reilly Raine
From a Story by Eleanore Griffin • Music and Lyrics by Jimmy McHugh and Harold Adamson • Dances Staged by Nick Castle

A 20th CENTURY-FOX PRODUCTION



PEGGY ANN GARNER
In her first role since her unforgettable performance as Francie in "A Tree Grows In Brooklyn"

Plus 2nd Exciting Hit!

"THE CARIBBEAN MYSTERY"

A 20th CENTURY-FOX PRODUCTION

JAMES DUNN · SHEILA RYAN · EDWARD RYAN · JACKIE PALEY

Directed by ROBERT WEBB • Produced by WILLIAM GIRARD

Screen Play by Jack Andrews and Leonard Praskins • Adapted by W. Scott Darling • From the Novel "Murder in Trinidad" by John W. Vandercook

THE HONOR BOX WINNER

Henry Hathaway

Directed

"NOB HILL"

A TWENTIETH CENTURY-FOX PICTURE

THE HONOR BOX WINNER



GEORGE RAFT

Coming: **"JOHNNY ANGEL" (RKO-Radio); "WHISTLE STOP" (Nebenzal-U.A.)**

"NOB HILL"

A TWENTIETH CENTURY-FOX PICTURE

Box Office Digest Advance Production Chart

COLUMBIA PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
A Thousand Nights (T)	Sam Bischoff	Al Green	Cornell Wilde-Evelyn Keyes	Adele Jergens
BACK LOG IN CUTTING ROOM				
Mark of the Whistler	R. Flothow	Wm. Castle	Richard Dix	Janis Carter
Blackie's Rendezvous	Alex Thurn-Taxis	Arthur Dreifus	Chester Morris	Nina Foch
Rockin' in Rockies	Colbert Clark	Vernon Keayes	Mary Beth Hughes	Jay Kirby
Adventures of Rusty	Leonard Picker	P. Burnford	Ted Donaldson-Conrad Nagel	Margaret Lindsay
Kiss and Tell	Siegel-Abbott-Herbert	Richard Wallace	Shirley Temple, Walter Abel	Mary Phillips-Ed Buchanan
Over 21	Sid Buckman	Chas. Vidor	Irene Dunne, Alex Knox	Chas. Coburn, Jeff Donnell
Crime Dr.'s Warning	R. Flothow	Wm. Castle	Warner Baxter	Dusty Anderson
Bandit of Sher. Forest (T)	Picker-Sanforth	Henry Levin	Cornell Wilde, Anita Louise	Ed Buchanan, Larry Moore
Wouldn't Say Yes	V. Van Upp	Al Hall	Roz Russell, Lee Bowman	Adele Jergens
Pardon My Past	Fenton-MacMurray	Leslie Fenton	F. MacMurray, M. Chapman	Wm. Demarest, Akim Tamiroff
Gay Senorita	Jay Gorney	Art Dreifus	Jinx Falkenburg	Jim Bannon
IN PRODUCTION				
Voice of Whistler	R. Flothow	Wm. Castle	Richard Dix	Lynn Merrick
Tars & Spars	Milt Bren	Al Green	Janet Blair, Mark Platt	Jeff Donnell, Al Drake
Woman in Red	Wally McDonald	Joe Lewis	Nina Foch, Geo. Macready	Dame May Whitty
Snafu	Geo. Abbott	Jack Moss	Robert Benchley	Vera Vague
IN PREPARATION				
Song of Broadway	Burt Kelly	Leigh Jason	Marj. Reynolds, Fred Brady	Jinx Falkenburg
Hail the Chief	Burt Kelly	Ray Enright	Dennis O'Keefe, M. Chapman	Willard Parker

MGM STUDIOS—Previewed—Ready for Release

Bewitched	Jerry Bresler	Arch Oboler	Phyllis Thaxter, M. McNally	Edmund Gwenn
Highness & Bellboy	Joe Pasternak	Dick Thorpe	Hedy Lamarr, June Allyson	Robt. Walker, Rags Raglund
Weekend at Waldorf	Arthur Hornblow	Robt. Z. Leonard	G. Rogers, L. Turner, V. Johnson	W. Pidgeon, Edw. Arnold
The Hidden Eye	Robt. Sisk	R. Whorf	Edw. Arnold, F. Rafferty	Ray Collins
Twice Blessed	A. Field	H. Beaumont	Jas. Craig, Wilde Twins	Preston Foster, Gail Patrick
Vines Have Tender Grapes	Robt. Sisk	Roy Rowland	M. O'Brien, Edw. G. Robinson	Jas. Craig, F. Gifford
Anchors Aweigh (T)	Joe Pasternak	Geo. Sidney	F. Sinatra, Gene Kelly	Kathryn Grayson
BACK LOG IN CUTTING ROOM				
Dangerous Partners	Arthur Field	Ed. Cahn	Jas. Craig, Signe Hasso	Edm. Gwenn, J. Warburton
Early to Wed (T)	Jack Cummings	Ed. Buzzell	Van Johnson, Lucille Ball	C. Kellaway, E. Williams, K. Wynn
Hold High the Torch (T)	Robt. Sisk	Fred Wilcox	Eliz. Taylor, and Lassie	Frank Morgan, Tom Drake
Ziegfeld Follies (T)	Arthur Freed	Vinc. Minnelli	F. Astaire, J. Garland, Wm. Powell	K. Grayson, L. Ball, E. Williams
In Hollywood	Martin Gosch	Sylvan Simon	Abbott & Costello	F. Rafferty, Jean Porter
Sailor Takes a Wife	Edwin Knopf	Richard Whorf	R. Walker, June Allyson	Hume Croyn, Rochester
They Were Expendable	Cliff Reid	John Ford	R. Montgomery, J. Wayne	Ward Bond, Jack Holt, Donna Reed
The Harvey Girls (T)	Arthur Freed	Geo. Sidney	J. Garland, Angela Lansbury	J. Hodiak, R. Bolger, P. Foster
Yolanda & the Thief (T)	Arthur Freed	Vinc. Minnelli	F. Astaire, L. Bremer	Frank Morgan, Mary Nash
IN PRODUCTION				
The Things You Are	Wm. Wright	Jules Dassin	Marsha Hunt, John Carroll	Hume Cronyn
Strange Adventure	Sam Zimbalist	Victor Fleming	Clark Gable, Greer Garson	Joan Blondell, Tom Mitchell
Hoodlum Saint	Cliff Reid	Norman Taurog	Wm. Powell, Esther Williams	A. Lansbury, Jimmie Gleason
2 Sisters from Boston	Joe Pasternak	Henry Koster	June Allyson, Robt. Walker	J. Durante, K. Grayson
Postman Rings Twice	Carey Wilson	Tay Garnett	L. Turner, J. Garfield	Hume Cronyn
The Yearlings (T)	Sid. Franklin	Clarence Brown	Greg. Peck	Jacq. White, C. Jarman
Boys' Ranch	Robt. Sisk	Roy Rowland	Jas. Craig, "Butch" Jenkins	Skippy Homeier
Corp. Hargrove	Geo. Haight	Dick Thorpe	Robt. Walker, K. Wynn	Jean Porter
Bad Bascomb	O. O. Dull	Sylvan Simon	Wally Beery, Margaret O'Brien	F. Rafferty, Marj. Main
IN PREPARATION				
Holiday in Mexico	Joe Pasternak	Geo. Sidney	Ilona Massey, R. McDowall	Jane Powell, Jose Iturbi
Up Goes Maisie	Geo. Haight	Harry Beaumont	Ann Sothern, Geo. Murphy	
The Green Years	Leon Gordon	H. Bucquet	Tom Drake, Gene Roberts	Chas. Coburn, Hume Cronyn
No Leave, No Love	Joe Pasternak	Chas. Martin	Van Johnson, Pat Krikwood	

REPUBLIC STUDIOS—Previewed—Ready for Release

The Cheaters	Joe Kane	Joe Kane	Jos. Schildkraut, Ona Munson	Billy Burke, E. Pallette
Road to Alcatraz	Sidney Picker	Nick Grinde	Robert Lowery, June Story	Grant Withers
Steppin' in Society		Alex Esway	E. E. Horton, Gladys George	Ruth Terry, Jack LaRue
Jealousy	G. Machaty	G. Machaty	John Loder, Jane Randolph	Nils Asther
BACK LOG IN CUTTING ROOM				
Gangs of Waterfront	Geo. Blair	Geo. Blair	R. Armstrong, Marian Martin	Martin Kosleck
Woman Who Came Back	Walter Colmes	Walter Colmes	John Loder, Nancy Kelly	Otto Kruger, Ruth Ford
The Tiger Woman	D. & S. McGowan	Phil Ford	Adela Mara, Kane Richmond	
Angel Comes to Brooklyn	L. Sillman	Les Goodwins	Kaye Dowd, Robt. Drake	
Girls of Big House	Rudy Abel	Geo. Archainbaud	Lynne Roberts, Adela Mara	Tala Birell
Scotland Yard Investigator	Geo. Blair	Geo. Blair	Eric Von Stroheim	C. Aubrey Smith
Behind City Lights	Joe Bercholz	John English	Lynn Roberts, Wm. Terry	Jerome Cowan
The Fatal Witness	Rudy Abel	Les Selander	Evelyn Ankers, Dick Frazer	
Tell It to a Star	Walter Goetz	F. McDonald	R. Terry, R. Livingston	Alan Mowbray
A Sporting Chance	Rudy Abel	Geo. Blair	Jane Randolph, Ed Gargan	
Swingin' On Rainbow	Eddy White	Bill Beaudine	Jane Frazee, Brad Taylor	
A Guy Could Change	Wm. K. Howard	Wm. K. Howard	Allan Lane, Jane Frazee	
You'll Remember Me	Wm. Wilder	Anthony Mann	Wm. Gargan, Brenda Marshall	
Love, Honor & Goodbye	Harry Grey	Al Rogell	Virginia Bruce, Ed Ashley	Victor MacLaglen
Mexicana	Al Santell	Al Santell	Constance Moore, Tita Guizar	Leo Carrillo
IN PRODUCTION				
Dakota	Jos. Kane	Jos. Kane	John Wayne, Vera H. Ralston	W. Brennan, Ward Bond
IN PREPARATION				
Concerto (T)	Frank Borzage	Frank Borzage		
That Man of Mine	Armand Schaeffer		Ann Dvorak, Michael O'Shea	

ADVANCE PRODUCTION CHART

20TH CENTURY-FOX FILM—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Within These Walls	Ben Silvey	B. Humberstone	Thos. Mitchell	Mary Anderson, Eddie Ryan
Junior Miss	Wm. Perlberg	Geo. Seaton	Peggy Ann Garner, Allyn Joslyn	Fay Marlowe
A Bell for Adano	Trotti-Lighton	Henry King	Gene Tierney, Wm. Bendix	John Hodiak
Then There Were None	Harry Popkin	Rene Clair	B. Fitzgerald, L. Hayward	W. Huston, R. Young, J. Duprez
Capt. Eddie	W. Sheehan	Lloyd Bacon	F. MacMurray, Lynn Bari	T. Mitchell, C. Bickford, L. Nolan
BACK LOG IN CUTTING ROOM				
The Dolly Sisters (T)	Geo. Jessel	Irv. Cummings	B. Grable, J. Payne	June Haver, Reg. Gardiner
Dragonwyck	Ernst Lubitsch	Joe Mankiewicz	Gene Tierney, Vinc. Price	Anne Revere, Spring Byington
State Fair (T)	Wm. Perlberg	Walter Lang	Jeanne Crain, Dick Haymes	V. Blaine, Dana Andrews
Col. Effingham's Raid	Lamar Trotti	Irving Pichel	Joan Bennett, Chas. Coburn	Wm. Eythe, Allyn Joslyn
Kitten on the Keys (T)	Geo. Jessel	Greg. Ratoff	M. O'Hara, Dick Haymes	Reg. Gardiner, Harry James
House on 92nd St.	L. deRochemont	H. Hathaway	Wm. Eythe, Lloyd Nolan	Signe Hasso
The Spider	Ben Silvey	Robt. Webb	Fay Marlowe, Richard Conte	Kurt Kreuger
Fallen Angel	Otto Preminger	Otto Preminger	Alice Faye, Linda Darnell	Dana Andrews, Bruce Cabot
IN PRODUCTION				
The Enchanted Voyage (T)	W. Morosco	Lloyd Bacon	June Haver, John Payne	Chas. Russell
Leave Her to Heaven (T)	Wm. Bacher	John M. Stahl	Gene Tierney, J. Crain	Cornell Wilde
Smoky (T)	Robt. Bassler	Louis King	F. MacMurray, Anne Baxter	Bruce Cabot
IN PREPARATION				
Guerilla in Philippines	Lamar Trotti	B. Humberstone	J. Payne, L. Darnell	
The Razor's Edge	Darryl F. Zanuck	Geo. Cukor		Clifton Webb
Band Wagon (T)	Wm. Perlberg	Greg. Ratoff		
Shocking Miss Pilgrim (T)	Wm. Perlberg	Geo. Seaton	Betty Grable, Dick Haymes	
Cluny Brown	Ernst Lubitsch	Ernst Lubitsch	Chas. Boyer, Jennifer Jones	
Anna & King of Siam (T)	Louis Lighton	John Cromwell	Dorothy McGuire	
Doll Face	Bryan Foy	Lew Seiler	V. Blaine, C. Miranda	Perry Como, M. Stewart

UNIVERSAL PICTURES—Previewed—Ready for Release

Easy to Look At	Henry Blankfort	Ford Beebe	Gloria Jean, Kirby Grant	Eric Blore, Geo. Dolenz
The Beautiful Cheat	Chas. Barton	Chas. Barton	B. Granville, Noah Beery, Jr.	Ed Gargan, Irene Ryan
On Stage Everybody	Warren Wilson	Jean Yarbrough	Jack Oakie, Peggy Ryan	Wally Ford, Otto Kruger
BACK LOG IN CUTTING ROOM				
Lady on a Train	Felix Jackson	Chas. David	D. Durbin, R. Bellamy	P. Morrison, D. Bruce, E. E. Horton
Crimson Canary	Henry Blankfort	John Hoffman	Noah Beery, Lois Collier	J. Litel, Claudia Drake
Night in Paradise	Walter Wanger	Arthur Lubin	Merle Oberon, Turhan Bey	G. Sondergaard, Ray Collins
Pillow of Death	Ben Pivar	Wallace Fox	Lon Chaney	J. Edw. Bromberg
Men in Her Diary	Chas. Barton	Chas. Barton	Jon Hall, L. Allbritton	Peggy Ryan, Virginia Grey
Strange Confession	Ben Pivar	John Hoffman	Lon Chaney, Brenda Joyce	J. Carrol Naish, Mil Stone
Senorita from West	Phil Cahn	Frank Strayer	Allan Jones, B. Granville	Jess Barker, Fuzzy Knight
River Gang	Chas. David	Chas. David	Gloria Jean, K. Brasselle	John Qualen
Girl on the Spot	Geo. Blake	Bill Beaudine	Jess Barker, Lois Collier	Fuzzy Knight, Geo. Dolenz
Uncle Harry	Joan Harrison	Robt. Siodmak	G. Sanders, Ella Raines	Geraldine Fitzgerald
Frontier Gal	Fessier-Pagano	Chas. Lamont	Rod Cameron, Y. DeCarlo	Andy Devine, Fuzzy Knight
IN PRODUCTION				
Once Upon a Dream	Pagano-Fessier	Wm. Seiter	S. Foster, L. Allbritton	Franchot Tone, David Bruce
Scarlet Street	Walter Wanger	Fritz Lang	J. Bennett, Edw. G. Robinson	Dan Duryea
As It Was Before		Wm. Dieterle	Merle Oberon, Claude Rains	Chas. Korvin
Shady Lady	Geo. Waggner	Geo. Waggner	Chas. Korvin, Ginny Simms	Robt. Paige
IN PREPARATION				
Catherine, the Last	Felix Jackson	Richard Wallace	Deanna Durbin, Chas. Laughton	
Canyon Passage	Walter Wanger	Jacquez Tourneur	B. Donlevy, Dana Andrews	
The Fugitive	Roy W. Neill	Roy W. Neill	B. Rathbone, Nigel Bruce	
Noose Hangs High	John Grant		Abbott & Costello	

WARNER BROS.—Previewed—Ready for Release

Xmas. in Connecticut	Wm. Jacobs	Peter Godfrey	B. Stanwyck, Dennis Morgan	S. Greenstreet, Reg. Gardiner
BACK LOG IN CUTTING ROOM				
Too Young to Know	Wm. Jacobs	Fred deCordova	Joan Leslie, Robert Hutton	D. Moran, Rosemary DeCamp
Mildred Pierce	Jerry Wald	Mike Curtiz	Joan Crawford, J. Carson	Eve Arden, Martha Vickers
The Big Sleep	Howard Hawks	Howard Hawks	Humphrey Bogart, L. Bacall	Martha Vickers, Reg. Toomey
San Antonio	R. Buckner	Dave Butler	Errol Flynn, Alexis Smith	V. Francen, Paul Kelly
Nobody Lives Forever	R. Buckner	Jean Negulesco	John Garfield, G. Fitzgerald	W. Brennan, Faye Emerson
Of Human Bondage	Henry Blanke	Ed Goulding	P. Henreid, E. Parker	Janis Paige, Patric Knowles
Devotion	R. Buckner	Curtis Bernhardt	P. Henreid, Ida Lupino	O. deHavilland, Gene Lockhart
One More Tomorrow	Ben Glazer	Peter Godfrey	Ann Sheridan, D. Morgan	Alexis Smith, Jack Carson
Saratoga Trunk	Hal Wallis	Sam Wood	Gary Cooper, I. Bergman	Flora Rohson, Jerry Austin
Cinderella Jones	Alex Gottlieb	Buzz Berkeley	Joan Leslie, Robert Alda	Wm. Prince, E. E. Horton
My Reputation	Henry Blanke	Curtis Bernhardt	B. Stanwyck, Geo. Brent	Eve Arden, L. Watson
Shadow of a Woman	Wm. Jacobs	Joe Santley	Zach Scott, H. Dantine	Andrea King, Wm. Prince
A Stolen Life	Bette Davis	Curtis Bernhardt	Bette Davis, Glen Ford	Dane Clark, W. Brennan
Time, Place & the Gal	Alex Gottlieb	David Butler	Dennis Morgan, Jack Carson	Martha Vickers, Janis Paige
Danger Signal	Wm. Jacobs	Robert Florey	Zach Scott, Faye Emerson	R. DeCamp, Bruce Bennett
Janie Gets Married	Alex Gottlieb	Vincent Sherman	Joan Leslie, Robt. Hutton	Edw. Arnold, A. Harding, R. Benchley
Two Mrs. Carrolls	Mark Hellinger	Peter Godfrey	B. Stanwyck, H. Bogart	Alexis Smith, Nigel Bruce
IN PRODUCTION				
Night and Day	Arthur Schwartz	Mike Curtiz	Cary Grant, Alexis Smith	Monte Woolley, Jane Wyman
Man I Love	Arnold Albert	R. A. Walsh	Ida Lupino, Robert Alda	Andrea King, Martha Vickers
Never Say Goodbye	Wm. Jacobs	James Kern	Errol Flynn, Eleanor Parker	Lucile Watson
Confidential Agent	Robt. Buckner	Herman Shumlin	Chas. Boyer, L. Bacall	K. Paxinou, Peter Lorre
IN PREPARATION				
The Silver Lining	Jerry Wald	Irving Rapper	Joan Leslie	Oscar Levant
Humoresque	Jerry Wald	Jean Negulesco	John Garfield	
Dancing With Tears	Alex Gottlieb	Fred deCordova	Zachary Scott	Janis Paige
The Fountainhead	Henry Blanke		B. Stanwyck, H. Bogart	

ADVANCE PRODUCTION CHART

MONOGRAM PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
China's Little Devils	Grant Withers	Monta Bell	Harry Carey, Paul Kelly	Ducky Louie
Divorce	J. Bernard-K. Francis	Wm. Nigh	Kay Francis, Bruce Cabot	Helen Mack, Jerome Cowan
Here Comes Trouble	J. Dietz-S. Katzman	Lew Landers	Billy Gilbert, Shemp Howard	Maxie Rosenbloom
BACK LOG IN CUTTING ROOM				
Belle of Bowery	Scott Dunlap	Ralph Murphy	Gail Storm, Phil Regan	Alan Mowbray, Minna Gombel
Shanghi Cobra	Jas. Burkett	Phil Karlson	Sidney Toler	Manton Moreland
Main St. Girls	Joe Kaufman	Christy Cabanne	Bob Lowery, Wanda McKay	Eddie Quillan
IN PRODUCTION				
Swing Parade	Harry Romm	Phil Karlson	Gail Storm, Phil Regan	Connie Boswell
Suspense	Lindsley Parsons	Al Zeisler	Warren William, Anne Gwynne	Peter Cookson
IN PREPARATION				
Chan in Mexico	Lindsley Parsons	Sidney Toler		
Payment Due	King Bros.			

PARAMOUNT PICTURES—Previewed—Ready for Release

Incendiary Blonde (T)	Jos. Sistrom	Geo. Marshall	Betty Hutton, A. deCordova	B. Fitzgerald
You Came Along	Hal Wallis	John Farrow	Bob Cummings, Liz. Scott	Don DeFore
One Exciting Night	Pine-Thomas	Bill Thomas	Wm. Gargan, Ann Savage	
Aldrich's Code of Honor	Walter MacEwen	Hugh Bennett	J. Lydon, Chas. Smith	John Litel
BACK LOG IN CUTTING ROOM				
Hearts Were Growing Up	Danny Dare	Wm. Russell	B. Donlevy, Diana Lynn	Wm. Demarest, Gail Russell
The Blue Dahlia	John Houseman	Geo. Marshall	Alan Ladd, Veronica Lake	Wm. Bendix, H. DeSylva
The Stork Club	B. G. DeSylva	Hal Walker	Betty Hutton, Andy Russell	B. Fitzgerald, R. Benchley
2 Years Before Mast	Seton I. Miller	John Farrow	B. Donlevy, Alan Ladd	B. Fitzgerald, Wm. Bendix
Road to Utopia	Paul Jones	Hal Walker	Hope, Crosby, Lamour	
Kitty	Karl Tunberg	Mitchell Leisen	P. Goddard, R. Milland	C. Kellaway, Pat Knowles
People Are Funny	Pine-Thomas	Frank McDonald	Jack Haley, Helen Walker	Rudy Vallee, F. Langford
Masquerade in Mexico	Karl Tunberg	Mitchell Leisen	D. Lamour, Art. deCordova	Ann Dvorak, Pat Knowles
Cross My Heart	Harry Tugend	John Berry	B. Hutton, Sonny Tufts	Michael Chekhov
Hold That Blonde	Paul Jones	Geo. Marshall	Eddie Bracken, Veronica Lake	
The Virginian (T)	Paul Jones	Stuart Gilmore	Joel McCrea, Brian Donlevy	Sonny Tufts, B. Britton
Duffy's Tavern	Jos. Sistrom	Hal Walker	25 Paramount Stars	Ed Gardner, Marj. Reynolds
Lost Week-end	Chas. Brackett	Billy Wilder	Ray Milland, Jane Wyman	Phil Terry, H. DeSylva
The Love Letters	Hal Wallis	Wm. Dieterle	Jennifer Jones, Joe Cotten	C. Kellaway, Ann Richards
Miss Susie Slagle's	J. Houseman	John Berry	Scnny Tufts, V. Lake	Joan Caulfield, B. deWolf
Trouble With Women	Harry Tugend	Sid. Lanfield	R. Milland, B. Donlevy	Teresa Wright
IN PRODUCTION				
Bride Wore Boots	Seton I. Miller	Irving Pichel	B. Stanwyck, R. Cummings	Diana Lynn, Pat Knowles
Calcutta	Seton I. Miller	John Farrow	Alan Ladd, Wm. Bendix	Gail Russell
Blue Skies (T)	Sol Siegel	Stuart Heisler	Bing Crosby, Paul Draper	Joan Caulfield, B. deWolf
To Each His Own	Chas. Brackett	Mitchell Leisen	O. deHavilland, John Lund	Mary Anderson, Phil Terry
IN PREPARATION				
Love Lies Bleeding	Hal Wallis	Lewis Milestone	Lizabeth Scott	
Take This Woman	Karl Tunberg	Lewis Allen	Ray Milland, Art deCordova	
California (T)	Seton I. Miller	John Farrow	Alan Ladd, Betty Hutton	

RKO-RADIO PICTURES—Previewed—Ready for Release

Radio Stars on Parade	S. Rogell-B. Stoloff	Les Goodwins	Wally Brown, Alan Carney	Frances Langford, Don Wilson
Geo. White Scandals	J. Gross-Nat Holt	Felix Feist	Joan Davis, Jack Haley	Phil Terry, Martha Holliday
Falcon in San Francisco	M. Geraghty	Joe Lewis	Tom Conway, Rita Corday	R. Armstrong, Sharyn Moffett
Mamma Loves Papa	Ben Stoloff	Frank Strayer	Leon Errol, Ch. Wynters	Elisabeth Risdon
Johnny Angel	J. Gross-W. Pereira	Ed Marin	Geo. Raft, Claire Trevor	Signe Hasso
BACK LOG IN CUTTING ROOM				
Dick Tracy	Herman Schlom	Wm. Berke	Anne Jeffreys, Morgan Conway	Mike Mazurki
Deadline at Dawn	Adrian Scott	H. Clurman	S. Hayward, Paul Lukas	Bill Williams
The Spanish Main (T)	Robt. Fellows	Frank Borzage	M. O'Hara, P. Henreid	W. Slezak, Binnie Barnes
First Man Into Tokyo	J. Gross-R. Bren	G. Douglas	Tom Neal, Barbara Hale	Marc Cramer, Keye Luke
Passionate Ghost	Robt. Fellows	R. Enright	Pat O'Brien, A. Menjou	Rudy Vallee, Ellen Drew
Game of Death	S. Rogell-H. Schlom	Robt. Wise	John Loder, Audrey Long	Edgar Barrier
Sing Your Way Home	S. Rogell-B. Granet	Anthony Mann	Jack Haley, Anne Jeffreys	Mary McGuire
Isle of Dead	J. Gross-Val Lewton	Mark Robson	Boris Karloff, Ellen Drew	Jason Robards
Ding, Dong William	S. Rogell-H. Schlom	Wm. Berke	Anne Jeffreys, Glenn Vernon	M. McGuire, F. Bressart
River Boat Rhythm	Herman Schlom	Les Goodwins	Leon Errol, Joan Newton	Glenn Vernon
Bells of St. Marys	Leo McCarey	Leo McCarey	Bing Crosby, Ingrid Bergman	H. Travers, Joan Carroll
Tomorrow is Forever	W. Goetz-D. Lewis	Irving Pichel	C. Colbert, Geo. Brent	Orson Welles, L. Watson
IN PRODUCTION				
Kid from Brooklyn	Samuel Goldwyn	Norman McLeod	Danny Kaye, Eve Arden	V. Mayo-Vera-Ellen
Men Are Such Liars	Herman Schlom	Lew Landers	Bonita Granville	Morgan Conway
Chamber of Horrors	J. Gross-Val Lewton	Mark Robson	Boris Karloff, Anna Lee	R. Frazier, Billy House
Cornered	Adrian Scott	Edw. Dmytryk	Dick Powell, Walter Slezak	M. Cheirel, Jack LaRue
Heartbeat	Raymond Hakim	Sam Wood	Ginger Rogers, J. P. Aumont	A. Menjou, B. Rathbone
Tarzan & Leopard Men	S. Lesser-B. Briskin	Kurt Neumann	J. Weissmuller, Brenda Joyce	Acquanetta, J. Sheffield
IN PREPARATION				
They Dream of Home	Dore Schary	Edw. Dmytryk		
Desirable Woman	Val Lewton		Joan Bennett, Chas. Bickford	
Show Business Out West	Eddie Cantor	Felix Feist	Eddie Cantor, Joan Davis	
Notorious		Alf. Hitchcock	Ingrid Bergman	

Your Support of . . The Red Cross . . Helps Your Boys

ADVANCE PRODUCTION CHART

PRC—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Dangerous Intruder	Martin Mooney	Vernon Keayes	Veda Ann Borg, Chas. Arnt	
Why Girls Leave Home	Sam Sax	Wm. Berke	Lola Lane, Shelton Leonard	Pamela Blake
BACK LOG IN CUTTING ROOM				
White Pongo	Sig Newfeld	Sam Newfield	Richard Frazer, Maris Wrixon	
Apology for Murder	Sig Newfeld	Sam Newfield	Ann Savage, Hugh Beaumont	Lionel Royce
Enchanted Forest	Jack Schwarz	Lew Landers	Edmund Lowe, Brenda Joyce	Harry Davenport
Arson Squad	Max Alexander	Lew Landers	F. Albertson, R. Armstrong	
Shadow of Terror	Jack Grant	Lew Landers	R. Frazer, Grace Gillern	Cy Kendall
Club Havana	L. Fromkess-M. Mooney	Edgar Ulmer	Tom Neal, M. Lindsay	Carlos Molinos & Band
Detour	L. Fromkess-M. Mooney	Edgar Ulmer	Tom Neal, Ann Savage	Claudia Drake
IN PRODUCTION				
How Do You Do	Harry Sauber	Ralph Murphy	Claire Windsor, F. Albertson	Cheryl Walker, Key Luke
Danny Boy	Martin Mooney	Terry Morris	Buzz Henry, Ralph Lewis	
Wife of Monte Cristo	Leon Fromkess	Edgar Ulmer	John Loder, Lenore Albert	Martin Kosleck
IN PREPARATION				
Grand Central	C. Green-R. Rouse			
Once and For All	Harry Brash		Nancy Coleman	
Queen of Burlesque	Alex Stern			

UNITED ARTISTS—Previewed—Ready for Release

The Southerner	D. Loew-R. Hakim	Jean Renoir	Zachary Scott, Betty Field	J. Carroll Naish, Beulah Bondi
The Outlaw	Howard Hughes	Howard Hughes	Jane Russell, Jack Beutell	
Capt. Kidd	Ben Bogeaus	Rowland V. Lee	Chas. Laughton, Randolph Scott	Barbara Britton
Guest Wife	Jack Skirball	Sam Wood	C. Colbert, Don Ameche	
G. I. Joe	Lester Cowan	Wm. Wellman	Burgess Meredith	Robt. Mitchum
Bedside Manner	Andrew Stone	Andrew Stone	Ruth Hussey, Ann Rutherford	John Carroll, Chas. Ruggles
BACK LOG IN CUTTING ROOM				
Spellbound	David Selznick	Alf. Hitchcock	G. Peck, Ingrid Bergman	
Paris Underground	Constance Bennett	Gregory Ratoff	Constance Bennett	
A Walk in the Sun		Lewis Milestone	Dana Andrews	Gracie Fields
Caesar & Cleopatra (T)	Arthur Rank		Vivian Leigh, Claude Rains	
Young Widow	Hunt Stromberg	Ed Marin	Jane Russell, L. Hayward	Faith Dorn, P. Singleton
IN PRODUCTION				
Duel in the Sun (T)	David Selznick	King Vidor	G. Peck, J. Jones, Joe Cotten	L. Barrymore, W. Huston
Diary of Chambermaid	B. Bogeaus-B. Meredith	Jean Renoir	P. Goddard, Hurd Hatfield	Reg. Owen, Buzz Meredith
Getting Gertie's Garter	Edward Small	Allan Dwan	Dennis O'Keefe, M. McDonald	J. Carrol Naish, Binnie Barnes
Whistle Stop	S. Nebenzal	Leonide Moguy	Geo. Raft, Vic McLaglen	Ava Gardner, Tom Conway
Abilene	J. Levey-H. Biberman	Ed Marin	Randolph Scott, Ann Dvorak	Ed Buchanan, R. Flemming
IN PREPARATION				
Breakfast in Hollywood	Robt. Golden	Harold Schuster	Tom Brenneman	
Strange Woman	H. Stromberg-J. Chertok		Hedy Lamarr	
There Goes Lona Henry	Mary Pickford			
A Lion in Streets	Wm. Cagney		James Cagney	
Bell Ami	David Loew	Albert Lewin		
Suddenly It's Spring	David Selznick	Frank Ryan	Joe Cotten, Shirley Temple	
Genius in the Family	J. Skirball-B. Manning		Myrna Loy, Don Ameche	
Angel on My Shoulder	Chas. Rogers	Archie Mayo	Paul Muni, Claude Rains	

EDITOR'S NOTE: In answer to many requests, both from exhibitors and our Hollywood subscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, in preparation, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

Previewed—Ready for Release	33
Back Log in Cutting Room	112
In Production	45
TOTAL	190

Thus we note there are 190 feature films (not including Westerns) that are either available for exhibitors now, or within the next month or so, when the current pictures now shooting are "in the can." Accordingly, if the present studio strike became serious, there is a large enough back log of pictures to keep the theaters running for over a year, particularly considering the fact that many of the big, super-attractions are being held for three and four weeks in many first run situations.

For example, Warner Bros.-First National, who used to release sixty pictures a year, released only seventeen features in the calendar year of 1944. At present there are over 100 pictures in preparation, the majority of which will go into production, in the next two or three months, PROVIDING the strike doesn't hold up set construction. The current back log of pictures, now ready for release, are valued in excess of $75,000,000, the greatest the industry has ever known.

There are several pictures classified as PREVIEWED—READY FOR RELEASE, that by the time this chart reaches our readers, will have been released, and as soon as we receive the figures on these pictures they will be removed from the production chart and placed on the page marked ALL FEATURES RELEASED IN 1945.

(T) denotes a Technicolor production.

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Advance Production Chart

Will be a Regular Box Office Digest Feature

THE BOX OFFICE DIGEST

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RETURN POSTAGE GUARANTEED

Cecil B. DeMille

All Features Released in 1945

A
OVER $500,000

Here Come The Waves	PAR	201
Valley of Decision	MGM	194
A Tree Grows In Brooklyn	FOX	191
Wonder Man	RKO	183
Diamond Horseshoe	FOX	180
Nob Hill	FOX	174
Thrill of a Romance	MGM	172
The Clock	MGM	171
Practically Yours	PAR	171
Along Came Jones	RKO	170
Without Love	MGM	170
Salty O'Rourke	PAR	166
Rhapsody in Blue	WAR	163
God Is My Co-Pilot	WAR	163
Blood On the Sun	UA	162
The Enchanted Cottage	RKO	161
A Song to Remember	COL	160
Conflict	WAR	156
Those Endearing Charms	RKO	156
Objective Burma	WAR	156
Back to Bataan	RKO	155
It's A Pleasure	RKO	154
Affairs of Susan	PAR	153
The Three Caballeros	RKO	154
Out of This World	PAR	152
Thunderhead-Flicka	FOX	151
Where Do We Go From Here	FOX	146
Son of Lassie	MGM	146
Picture of Dorian Gray	MGM	145
Bring On the Girls	PAR	144
Tonight and Every Night	COL	143
The Corn Is Green	WAR	143
Salome, Where She Danced	UNI	143
China Sky	RKO	142
Keep Your Powder Dry	MGM	142
Naughty Nineties	UNIV	141
Counter-Attack	COL	140
Belle of the Yukon	RKO	138
Roughly Speaking	WAR	138
Hangover Square	FOX	134
Hotel Berlin	WAR	133
Sudan	UNI	133
Murder, He Says	PAR	132
A Royal Scandal	FOX	132
The Great John L.	UA	131
A Medal For Benny	PAR	131
Murder, My Sweet	RKO	131
This Man's Navy	MGM	126
It's In the Bag	UA	120
Don Juan Quilligan	FOX	116
The Horn Blows at Midnight	WAR	107
Col. Blimp	UA	103

B
FROM $250,000 TO $500,000

Between Two Women	MGM	149
Flame of the Barbary Coast	REP	139
Here Come the Co-eds	UNI	133
Pillow to Post	WAR	131
The Suspect	UNI	125
Tomorrow, the World	UA	125
Frisco Sal	UNI	121
Having Wonderful Crime	RKO	117
That's the Spirit	UNI	117
Brewster's Millions	UA	116
Patrick the Great	UNI	112
The Way Ahead	FOX	108
The Unseen	PAR	104
Escape In the Desert	WAR	104
Errol Carroll's Vanities	REP	103
Molly and Me	FOX	92
Delightfully Dangerous	UA	92
See My Lawyer	UNI	91
Betrayal From the East	RKO	90
Pan Americana	RKO	85
The Fighting Guardsman	COL	84

C
FROM $150,000 TO $250,000

Dillinger	MON	143
Tarzan and the Amazons	RKO	122
The Body Snatcher	RKO	110
The Body Snatcher	RKO	98
The Brighton Strangler	RKO	92
I'll Tell the World	UNIV	87
She Gets Her Man	UN	87
Forever Yours	MON	86
The Frozen Ghost	UNIV	84
Eadie Was A Lady	COL	84
Eve Knew Her Apples	COL	84
Mummies Curse	UNI	84
House of Fear	UNI	84
Carribean Mystery	FOX	83
Jungle Captive	UNIV	83
Gentle Annie	MGM	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Showoff	REP	83
Dangerous Passage	PAR	83
Rough, Tough, and Ready	COL	82
A Song For Miss Julie	REP	82
The Bull Fighters	FOX	81
High Powered	PAR	81
What A Blonde	RKO	81
Hitchhike to Happiness	REP	81
Honeymoon Ahead	UNI	80
Zombies On Broadway	RKO	80
I'll Remember April	UNI	80
Leave It to Blondie	COL	80
Nothing But Trouble	MGM	80
Strange Illusion	PRC	79
Two O'Clock Courage	RKO	78
Night Club Girl	UNI	78
My Gal Loves Music	UNI	78
Swing Out Sister	UNI	77
Mr. Emmanuel	UA	76

D
BELOW $150,000

Fighting Lady	FOX	129
Crime, Inc.	PRC	84
Vampire's Ghost	REP	84
West of the Pecos	RKO	82
Scared Stiff	PAR	82
Big Bonanza	REP	82
G. I. Honeymoon	MON	82
Under Western Skies	UNI	82
The Chicago Kid	REP	82
A Woman in Green	UNIV	81
Thoroughbreds	REP	81
Identity Unknown	REP	81
Tahiti Nights	COL	81
Blonde Ransom	UNIV	80
Booked On Suspicion	COL	80
Phantom of 42nd Street	PRC	80
Power of the Whistler	COL	80
Crime Doctor's Courage	COL	80
Fog Island	PRC	80
A Guy, A Gal, and A Pal	COL	80
I Love A Mystery	COL	79
Escape in the Fog	COL	78
Scarlet Clue	MONO	78
The Lady Confesses	PRC	78
Ten Cents A Dance	COL	78
Song of the Sarong	UNI	78
Fashion Models	MON	78
Nevada	RKO	78
Rogues Gallery	PRC	78
There Goes Kelly	MON	78
Castle of Crimes	PRC	78
The Missing Corpse	PRC	77
Docks of New York	MON	77
Let's Go Steady	COL	77
Hollywood & Vine	PRC	77
Three's A Crowd	REP	77
Penthouse Rhythm	UNIV	76
Blonde From Brooklyn	COL	76
The Kid Sister	PRC	76
The Man Who Walked Alone	PRC	76
Youth On Trial	COL	76
The Kid Sister	PRC	74

DISTRIBUTORS' BATTING AVERAGE FOR '45

		%		
1.	WARNER BROS.	9	Releases	139
2.	PARAMOUNT	11	Releases	138
3.	MGM	12	Releases	136
4.	20TH CENTURY-FOX	14	Releases	129
5.	RKO-RADIO	19	Releases	123
6.	UNITED ARTISTS	8	Releases	120
7.	UNIVERSAL	25	Releases	95
8.	COLUMBIA	18	Releases	90
9.	REPUBLIC	12	Releases	88
10.	MONOGRAM	6	Releases	84
11.	PRC	10	Releases	78

145 Releases

Box Office
DIGEST

VOLUME 16, NO. 25 HOLLYWOOD, CALIF., AUGUST 11, 1945

CURRENT PREVIEWS

★

"LADY ON A TRAIN

★

"JOHNNY ANGEL"

★

"CAPTAIN KIDD"

★

"GEORGE WHITE'S SCANDALS"

★

"DANGEROUS PARTNERS"

★

"RADIO STARS ON PARADE"

★

"MAN FROM OKLAHOMA"

★

"WHITE PONGO"

★

"MAMA LOVES PAPA"

★

"GANGS OF THE WATERFRONT"

★

"EASY TO LOOK AT"

★

"ARSON SQUAD"

★

"IN OLD MEXICO"

★

"DANGEROUS INTRUDER"

The Box Office Reports:

●

"A BELL FOR ADANO"

TOPS

●

20th Century-Fox
Hitting on High....

See Page Five

25c

Published by Robert E. Welsh, 1019 So. Hauser Blvd., Los Angeles 35, California
Phone YOrk 1422; WE 5310 Subscription Rate, $10.00 Per Year

The Box Office

DIGEST "HONOR BOX"

This Week 20th Century-Fox Wins With "A BELL FOR ADANO"

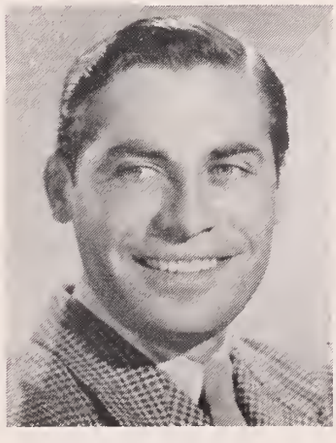
166%



DARRYL F. ZANUCK



LOUIS D. LIGHTON



JOHN HODIAK

THE PICTURE

Vice-President In Charge of Production
Darryl F. Zanuck

Producers
Louis D. Lighton
Lamar Trotti

Director
Henry King

Photography
Joseph LaShelle

Novel by
John Hersey

Screenplay
Lamar Trotti
Norman Reilly Raine

Music
Alfred Newman

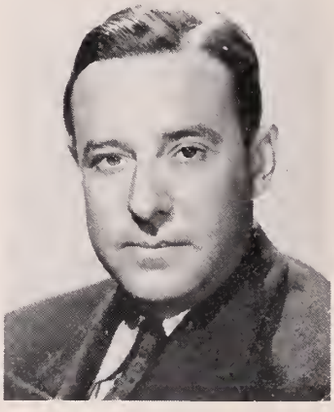
Special effects
Fred Sersen

THE PLAYERS

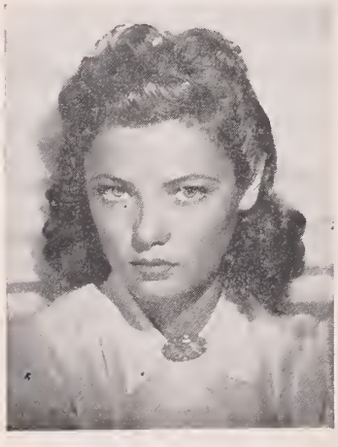
John Hodiak
Gene Tierney
William Bendix
Glenn Langan
Richard Conte
Stanley Prager
Henry Morgan
Montague Banks
Reed Hadley
Roy Roberts
Hugo Haas
Marcel Dalto
Fortunio Bonanova
Henry Armetta
Roman Bohnen
Luis Alberni
Eduard Cianneli



HENRY KING



LAMAR TROTTI



GENE TIERNEY



WILLIAM BENDIX

The Box Office
DIGEST
The Industry's
Distinctive Weekly

PRODUCERS

An Editorial by ROBERT E. WELSH

There are many interesting angles for the student of current motion picture conditions to be found in an analysis of the Advance Production Chart as presented by Box Office Digest.

Yes, we said the analyst. Not merely the individual, who can get considerable curiosity satisfying pleasure from a quick, once-over, glance at the Chart and its ready response with full information about anything and everything that is happening in the industry.

This analytic person of whom we are speaking goes deeper into the Chart than the personality items of "who, what, and which" concerning the pictures made, to be made, and in preparation.

And he comes up with a keenly interesting observation.

* * *

That is because of the section of the Chart that is headed: "Back Log in Cutting Room."

Have you noticed the proportions of that Back Log? on the record for practically all the producing organizations?

If it is impressive just to scan the lines of type, take out your pencil and do some dollars and cents figuring. Multiply the lines of type by the hundreds of thousands, and the frequent millions, of dollars represented in that "Back Log in Cutting Room" classification.

It is stupendous. And its impressiveness is only fully appreciated by members of the club that could be called "The Old Timers."

* * *

The members of The Old Timers Club can remember the days when the top studio executive's chief worry was trying to wheedle money from New York and its banking contacts to keep production on something approaching a consistent schedule, so that the same New York had something to sell to the customers, whose money in turn went around the wheel and came back to Hollywood to make more pictures.

At that time the Hollywood chief was frequently apologizing for the occasional producer or director complication that was causing some piece of merchandise promised the sales department to go from a month to a year over schedule—and absorb a million or so that was drained from the other product.

It has long been common habit in this business to have an off-hand remark ready for the lowly independent who operated on shoestrings. But, "now it may be told," the lay public and exhibitors would be surprised at the many times when the biggest of the big have done some scratching before setting up budgets.

* * *

The Digest's "Back Log in Production" is the concrete evidence of how times have changed. As inarticulate as most statistical presentations are, the Chart nevertheless presents an amazing industry story.

The manufacturing end of our industry is at last properly geared for delivery to the selling branch. It is a minor factor, but important, that it has been so well fortified as to be able to take a strike in stride.

Many explanations can be given for the industrial development that has brought about this happy condition.

Lush box office grosses have helped, undoubtedly; wiser financial guidance back in New York has eliminated hop-skip-and-jump methods of financing each year's projected program.

But it is our own opinion that one single item in improvement of Hollywood's own methods of operation has had considerable to do with the creation of a new and solid industrial status.

And that is—the increased importance of the PRODUCER in the picture-making set-up.

* * *

The time was, to those of us with long memories and sorrowful contact with production, when the word "Producer" might mean anything from a relative of the boss or an exceptionally capable assistant director given a title to keep him from asking for money.

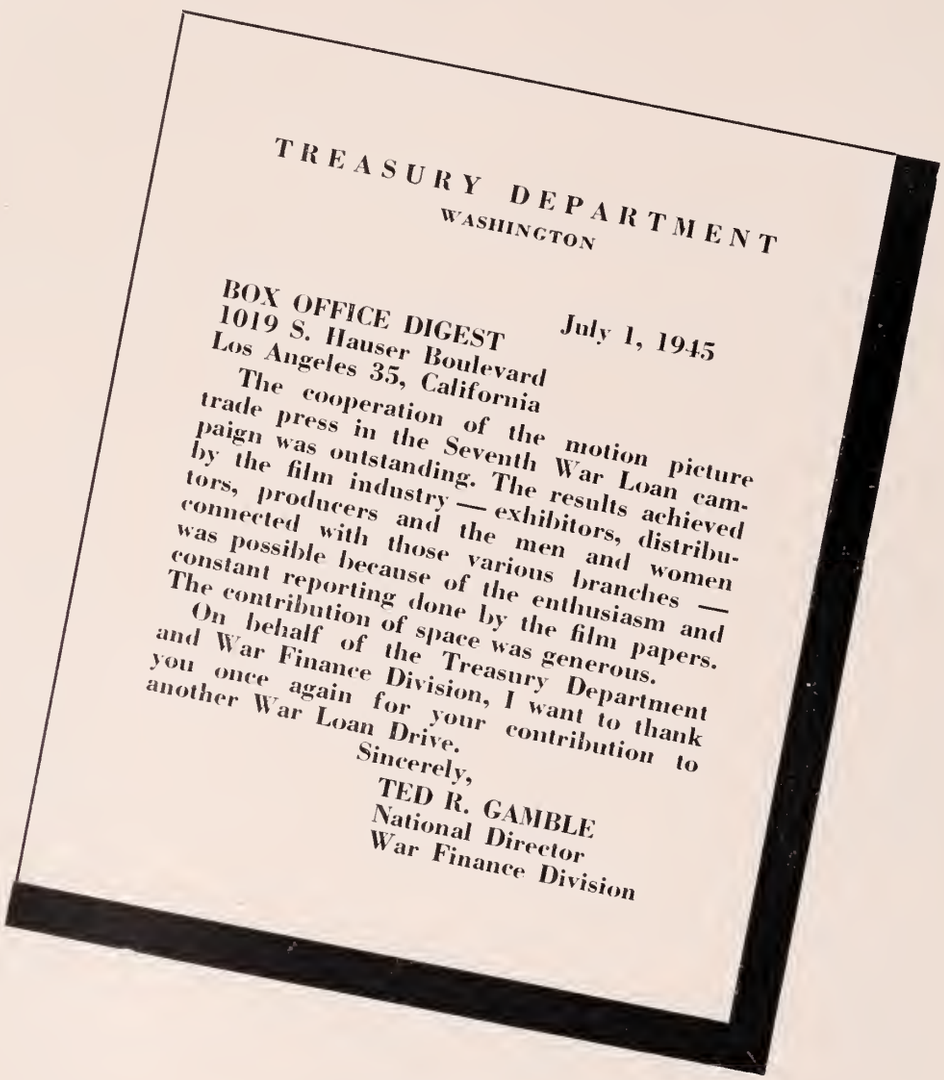
Time was when the Darryl Zanuck, L. B. Mayer, Eddie Mannix, or other studio head had to square his shoulders and spread them to take on all the worries.

Times changed—we began to give more intelligent support to the directors, so many of whom have come through to prove all-around picture capacity. Pacing them has come the new type of Producer, not a mere front office errand boy, but a showman backed by picture-making knowledge.

To our select top notch directors, and to the new genus of Producers, we give credit for a large part in the creation of that "Back Log in Cutting Room," so important a factor in the days ahead of us.

We will have more to say about that Producer angle. It is a big one.

The Trade Press and Uncle Sam ...



TREASURY DEPARTMENT
WASHINGTON

BOX OFFICE DIGEST July 1, 1945
1019 S. Hauser Boulevard
Los Angeles 35, California

The cooperation of the motion picture trade press in the Seventh War Loan campaign was outstanding. The results achieved by the film industry — exhibitors, distributors, producers and the men and women connected with those various branches — was possible because of the enthusiasm and constant reporting done by the film papers. The contribution of space was generous.

On behalf of the Treasury Department and War Finance Division, I want to thank you once again for your contribution to another War Loan Drive.

Sincerely,
TED R. GAMBLE
National Director
War Finance Division

.. The Job Isn't Finished Yet ! ..

The Box Office: "A Bell for Adano" Is a Strong Number for 20th-Fox

By NORMAN WEBB

Of Thirteen New Releases in the Past Two Weeks, Six Ran Over 100%, Four Came Through Okay, and Three Were On the Weak Side

13 NEW RELEASES NOT IN LAST ISSUE

		%	*We Est.*
A Bell for Adano	FOX	166	155
A Thousand and One Nights	COL	156	145
You Came Along	PAR	142	145
Bedside Manner	UA	103	110
Within These Walls	FOX	102	100
On Stage Everybody	UNIV	102	110
The Cheaters	REP	92	90
Twice Blessed	MGM	83	85
Steppin' in Society	REP	83	85
The Silver Fleet	PRC	80	85
Swing Out Sister	UNIV	78	80
Rockin' in the Rockies	COL	74	80
Trouble Chasers	MONO	73	75

FOX—2 Releases

20th Century-Fox Studios take top box office honors this week with the sensational production, "A Bell for Adano," based on John Hershey's best-seller which won the Pulitzer prize and also had a very successful run as a play in New York last year.

This highly dramatic tale of the American Army of Occupation in Italy has opened in several Eastern key cities and is averaging 166 per cent to date with very strong hold-over weeks, particularly at the New York Music Hall. John Hodiak portrays the famous "Major Joppolo," with William Bendix and Gene Tierney, fresh from her big success in "Laura," co-starred. The featured cast is headed by Henry Morgan, Monty Banks, Fortunio Bonanovo, Henry Armetta, Louis Alberni and Edward Ciannelli.

Lamarr Trotti, who gained much recognition for his outstanding "Wilson" script, also collaborated on the "A Bell for Adano" screen play and co-produced with Louis D. Lighton under Darryl Zanuck's supervision. Henry King, who was rated as the top director for 1944 because of "Wilson" and "A Song for Bernadette," directed "Adano."

"Within These Walls," 102 per cent, a fairly intriguing prison melodrama is doing quite well considering the lack of big marquee names. Thomas Mitchell is starred with Mary Anderson, Eddie Ryan and Mark Stevens featured. Bruce Humberstone, who generally gets much better assignments than this, directed for Producer Ben Silvey.

COLUMBIA—Also 2 Releases

Columbia Pictures have one big box office hit, and one weak programmer.

"A Thousand and One Nights," 156 per cent is a beautiful Technicolor fantasy of the Orient that is certainly bringing in the money, especially considering the marquee names. Cornel Wilde, who recently scored so heavily in "A Song to Remember" is starred with Evelyn Keys as his leading lady. Phil Silvers, Adele Jergins, Gus Schilling and Richard Hale head the featured cast. Al Green directed for Producer Sam Bischoff, who recently left Columbia to form his own producing organization. Proper exploitation will put this picture over in a big way and word-of-mouth will keep them coming, as Cornel Wilde seems to have made quite a hit, particularly with the bobby sox brigade.

Columbia's second release, "Rockin' in the Rockies" is just a fair program musical with a Western locale that will make a nice little filler. Mary Beth Hughes and Jay Kirby are co-starred. Vernon Keays directed for Producer Colbert Clark.

PARAMOUNT—1 Release

Paramount's only new entry is "You Came Along," 142 per cent, the second release from the new Hal Wallis unit. The first figures received on this production are very good and are continuing to climb.

Robert Cummings, after a long absence from the screen, because of his activities with the Ferry Command, is co-starred with Hal Wallis' new discovery Lizabeth Scott, who, the critics believe, will prove to be another Lauren Bacall. Don DeFore, Charles Drake, Julie Bishop, Kim Hunter, Helen Forrest and Franklin Pangborn head the featured cast.

John Farrow turned in an excellent directional job for Producer Hal Wallis. Exhibitors will do well to give this film extended playing time as this is the type of love story, with sufficient comedy situations, that has appeal for the masses, particularly with eleven million men in the service today.

UNIVERSAL—2 Releases

Universal's best offering this week is "On Stage Everybody," 102 per cent. This musical-comedy is much better than the average programmer and yet hardly strong enough to be considered a special.

Peggy Ryan and Jack Oakie are co-starred with Johnny Coy, Otto Kruger, Esther Dale, Wally Ford and the King Sisters featured. Jean Yarbrough directed for Producer Warren Wilson.

"Swing Out Sister," 78 per cent, is a rather weak feature-comedy with musical numbers throughout. Rod Cameron and Frances Raeburn are co-starred with Arthur Treacher, Billie Burke, Samuel S. Hinds and Fuzzy Knight in supporting roles. Bernard Burton produced and Edward Lilley directed.

UNITED ARTISTS—Also 1 Release

United Artists' latest, "Bedside Manner," 103 per cent, is a fine farce comedy from the Andrew Stone unit. Ruth Hussey, John Carroll and Charlie Ruggles are co-starred with Claudia Drake, Esther Dale, Frank Jenks and Grant Mitchell featured. Andrew Stone both produced and directed as he always does with all of his independent productions.

REPUBLIC—2 Releases

Republic Studios have two new releases, both of which are much above average for this rapidly advancing company. "The Cheaters," 92 per cent, is a strong melodrama with a very unusual twist.

Joseph Schildkraut, who recently staged a big comeback in "The Flame of the Barbary Coast" is starred, with Ona Munson as the feminine lead. The fine supporting cast is headed by Eugene Pallette, Billie Burke, Ruth Terry, Ann Gillis and Raymond Walburn. Joseph Kane, who also made "Barbary Coast" produced and directed "The Cheaters."

"Steppin' in Society," 83 per cent, Republic's second release, is an exceptionally clever comedy that will get many good bookings. Edward Everett Horton and Gladys George are co-starred with Ruth Terry and Jack LaRue featured. Alexander Esway directed.

MGM—1 Release

MGM's only new release is "Twice Blessed," 83 per cent, a passable program comedy that will make a good filler and in some smaller houses will even stand up on its own. Preston Foster and Gail Patrick are co-starred with the Wilde Twins—Lee and Lyn—as the "twice blessed" twins. Harry Beaumont directed for Producer Arthur Field.

PRC—Also 1 Release

PRC Exchanges latest release is an English importation. "The Silver Fleet," 80 per cent.

(Continued on Page 15)

PICTURES "GOING UP"

		Was	*Now*
Thrill of a Romance	MGM	172	191
The Corn is Green	WAR	143	154
Dillinger	MONO	143	147

PICTURES "GOING DOWN"

		Was	*Now*
Out of This World	PAR	152	146
China Sky	RKO	142	140
Naughty Nineties	UNIV	141	132
Pillow to Post	WAR	131	126
Murder, He Says	PAR	132	122
Horn Blows at Midnight	WAR	107	102
Forever Yours	MONO	86	83



A SUPERB CAST

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ANOTHER TOP ATTRACTION HIGHLIGHTING REPUBLIC'S 10th YEAR OF MOTION PICTURE ACHIEVEMENT







REPUBLIC PICTURES CORPORATION

1935 10th ANNIVERSARY 1945

IT'S THE *Surprise Hit* OF THE *Season* . . .

WITH THAT EXTRA SALES APPEAL THAT GOES WITH GREAT NAME STARS!

The Cheaters

STARRING

JOSEPH SCHILDKRAUT

BILLIE BURKE · EUGENE PALLETTE

ONA MUNSON · RAYMOND WALBURN

ANNE GILLIS · RUTH TERRY · ROBERT LIVINGSTON

DAVID HOLT AND ST. LUKE'S CHORISTERS



Directed by JOSEPH KANE

Screen Play by Frances Hyland

Original Story by Frances Hyland and Albert Ray

"Lady on a Train" . . . Scores for Durbin

(UNIVERSAL)

The Digest's Box Office Estimate:

165%

Producer ..... Felix Jackson
Director ..... Charles David
The Players: Deanna Durbin, Ralph Bellamy, Edward Everett Horton, George Coulouris, Allen Jenkins, David Bruce, Patricia Morison, Dan Duryea, Maria Palmer, Elizabeth Patterson, Samuel S. Hinds, Jacqueline deWit, Thurston Hall, Clyde Fillmore, Ben Carter, Mary Forbes, Sarah Edwards, Nora Cecil, Hobart Cavanaugh.
Photography ..... Woody Bredell
Time ..... 105 minutes

Producer Felix Jackson is stepping his Deanna Durbin along to great advantage to all concerned—to Universal, to the little lady herself, and to his producer record. "Lady On a Train" is a good picture on its construction assets alone, but it is an interesting chapter in the progress of that talented young lady, Deanna Durbin.

Which is a round-about way of saying that "Lady On a Train" is mystery with the comedy accent that could very well have stood on its own feet without Deanna Durbin, but which is so much—and very much—the better for having Deanna Durbin, that it rounds up in the trite industrial phrase, a hit.

The sort of spontaneous plot action that made "39 Steps" such a memory in the mystery field is the basis of "Lady On a Train." Deanna is the lady, Deanna sees a murder committed while she is rolling through the New York Central canyon that introduces western visitors to New York, Deanna cannot make anybody, police or otherwise, believe there has been a murder, so Deanna sets out to prove the fact and solve the crime.

What trouble she encounters. She first turns to mystery writer David Bruce, who is too busy concocting his synthetic blood-letters to be bothered with Deanna's real one. She meets all sorts of people, from smoothies to toughs, and while she is having a lot of trouble the audience is having a lot of fun—and a gasp or two.

It is well-conceived, and well executed mystery melodrama and star nourishment. Miss Durbin has her expected moments of song, production values are tops, and cast has been chosen with exceptional care.

David Bruce, as the semi-dignified author, turns in a corking performance. Jacqueline de Wit gets the meatiest opportunities in the support, with good spots going to Patricia Morison, Ralph Bellamy, Dan Duryea and Edward Everett Horton.

Direction by Charles David is workmanlike, for pace and situation handling. A slight slowing at the finish cannot be blamed on direction alone, it must have been the script and if it hadn't been there, there might have been critics to say that all the threads were not untangled.

Exhibitor's Booking Suggestion: Top flight combination of comedy-mystery and the appeal that is Deanna Durbin. . . . Previewed Aug. 3rd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Well written, directed and produced comedy mystery-thriller."

VARIETY: "Should find wholesome response at the box office."

Current Previews

		%
LADY ON A TRAIN	UNIV	165
JOHNNY ANGEL	RKO-RADIO	155
CAPTAIN KIDD	BOGEAUS-UA	135
GEORGE WHITE'S SCANDALS	RKO-RADIO	125
RADIO STARS ON PARADE	RKO-RADIO	90
DANGEROUS PARTNERS	MGM	85
MAN FROM OKLAHOMA	REPUBLIC	80
WHITE PONGO	PRC	75
MAMA LOVES PAPA	RKO-RADIO	75
GANGS OF THE WATERFRONT	REPUBLIC	75
EASY TO LOOK AT	UNIV	75
ARSON SQUAD	PRC	75
IN OLD MEXICO	MONO	75
DANGEROUS INTRUDER	PRC	70

"In Old Mexico" . . . Cisco Kid at Ease

(MONOGRAM)

The Digest's Box Office Estimate:

75%

Producer ..... Philip N. Krasne
Director ..... Phil Rosen
The Players: Duncan Renaldo, Marin Garralaga, Gwen Kenyon, Norman Willis, Donna Day, Aurora Roche, Lee White, Kenneth Terrell, John Lauranz, Richard Gordon, Pedro De Cordoba, Harry Depps.
Photography ..... Arthur Martinelli
Time ..... 60 minutes

The Cisco Kid is slowing down, if the pace of his latest adventure is any criterion, but on the whole will meet the demands of patrons of this series.

For one thing, the followers will be thoroughly familiar with the pattern. It is again the Cisco Kid and his pal, Poncho, in a hold-up and with the usual result of becoming romantically involved with a girl whom they carry off into the hills. Of course, the girl is in trouble, she is being sought on a murder charge. And, also of course, bold brave Cisco Kid Renaldo sets out to see justice done.

The events have a share of interest, and some good moments, but the script pace is too leisurely in unfolding for a top number in this sort of outdoor fare.

Exhibitor's Booking Suggestion: Standard series offering. . . . Previewed July 31st.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Dull and complicated story."
VARIETY: "Has its good moments."

"Mama Love Papa" . . . Makes the Grade

(RKO)

The Digest's Box Office Estimate:

75%

Producer ..... Ben Stoloff
Director ..... Frank Strayer
The Players: Leon Errol, Elizabeth Risdon, Edwin Maxwell, Emory Parnell, Charles Halton, Paul Harvey, Charlotte Wynters, Ruth Lee, Lawrence Tierney.
Photography ..... Jack MacKenzie
Time ..... 60 minutes

Strictly corn off the cob for the fans who like Leon Errol well enough to take a lot of him in a 60 minute offering and otherwise just one of those things that pass in a night.

Errol is again the hen-pecked husband, the long suffering worm that eventually turns. In this case Leon has to get an accidental champagne drunk to bring out his manly qualities, and the rubbery legs.

Support is capable in loosely written roles, and Frank Strayer's direction keeps it moving while getting full values from Errol's unique brand of humor.

Exhibitor's Booking Suggestion: Where they like Errol. . . . Previewed July 23rd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Almost anything could be better."

VARIETY: "Should do nicely in its modest way."

"Johnny Angel" . . . Solid George Raft Hit

(RKO)

The Digest's Box Office Estimate:

155%

Produced by ..... **William L. Pereira**
Director ..... **Edwin L. Marin**
The Players: George Raft, Claire Trevor, Signe Hasso, Lowell Gilmore, Hoagy Carmichael, Marvine Miller, Margaret Wycherly, J. Farrell McDonald, Mack Gray.
Photography ..... **Harry J. Wild**
Time ..... **79 minutes**

George Raft has one of the sock roles of his career in the title spot of "Johnny Angel," and director Ed Marin wraps the Raft performance and sound melodramatic values up in a corking offering.

The character of Johnny Angel, already of proven popularity in the book field, is hand-tailored for Raft. He is a hard-boiled young ship captain on vengeance bent—the search for the men responsible for the death of his father and solution of one of those intriguing mysteries of the sea, discovery of a derelict vessel, sailing aimlessly and with not a soul aboard to tell of its fate.

Scene of the picture has been changed from the Havana of Charles G. Booth's book to equally colorful New Orleans, and the shift in locale gives apportunity to cast Hoagy Carmichael in the role of a screwy cab driver with rich results for the picture.

Top feminine opportunity goes to Claire Trevor, double-crossing wife of one of Raft's chief opponents. Signe Hasso is seen to advantage in the romantic femme role while support is excellent. Marvin Miller registers for future consideration. Mack Gray capably handles a meaty spot role.

It all happens when Johnny Angel finds the floating derelict at sea and discovers it to be his father's former command. There are mysterious factors surrounding the wreck to indicate that there was more than a trifle of dirty work. And rumors of a girl stowaway who had escaped to New Orleans. A tight scripting job, well paced by Marin's assured direction, keeps things moving, surprises plentiful, and interest consistent to a smash climax. The picture is a credit on the production list of William Pereira.

Exhibitor's Booking Suggestion: Strong meller offering. . . . Previewed July 26th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Superior chiller-thriller stuff."

VARIETY: "George Raft at his best . . . packed with suspense which should find favorable reaction at the box office."

"Radio Stars on Parade" . . . Showmanlike

(RKO)

The Digest's Box Office Estimate:

90%

Producer ..... **Ben Stoloff**
Director ..... **Leslie Goodwins**
The Players: Frances Langford, Alan Carney, Wally Brown, Ralph Edwards & Co., Skinnay Ennis and Band, Don Wilson, Tony Romano, Rufe Davis, Robert Clarke, Sheldon Leonard, Max Wagner, Ralph Peters.
Photography ..... **Harry Wild**
Time ..... **69 minutes**

There is a good group of mass appeal radio names in this offering to back up the obvious money value of the title, and the picture itself comes off as satisfying entertainment in the modest bracket.

Sufficient of a story peg is provided to allow for the "parade," and director Les Goodwins has strung his vaudeville elements together neatly, the numbers are properly spotted and balanced, highlights of melody and fun are frequent.

Miss Langford, stellar name of the radio cast, supplies the melody effectively, looks her best, and capably handles the modest plot demands of the story. Allan Carney and Wally Brown do the top honors in the comedy department, milking the broad laugh moments to the fullest.

A comedy highlight is the "Truth Or Consequences" number, the impresario of that popular radio show teaming with Carney and Brown for hilarious moments.

Song numbers are on the class side, as is evident from the names of such teams as McHugh and Adamson, Mercer and Arlen, in the credit sheet. Skinnay Ennis and band join with Miss Langford to sock home the numbers, "Don't Believe Everything You Dream" and "My Shining Hour" being the standouts.

Exhibitor's Booking Suggestion: Good light number that should have a waiting audience. . . . Previewed July 25th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Not quite strong enough for the top bracket."

VARIETY: "A natural for top billing in the sticks and strong support in the key spots."

"Man from Oklahoma" . . Class Roy Rogers

(REPUBLIC)

The Digest's Box Office Estimate:

80%

Associate producer ..... **Louis Gray**
Director ..... **Frank McDonald**
The Players: Roy Rogers, "Trigger," George (Gabby) Hayes, Dale Evans, Roger Pryor, Arthur Loft, Maude Eburne, Sam Flint, Si Jenks, June Bryde, Elaine Lange, Charles Soldani, Edmund Cobb, George Sherwood, Eddie Kane, Bob Nolan and Sons of the Pioneers.
Photography ..... **William Bradford**
Time ..... **69 minutes**

Republic is delivering on its promise to consistently improve story and production values in the Roy Rogers series, and the current offering, "Man From Oklahoma," tops the series to date by a wide margin.

A simple expedient is the reason—Republic, wise in the factors that make for ace action entertainment, has polished and dressed up all the sure-fire elements for that angle of appeal—then performed an adroit job of blending these factors with effective musical assets, and found excuse for some class in settings to balance against the rugged outdoors.

Story is a peg on which to build to a reenactment of the great Cherokee land rush and a wild and woolly race climax that will lift the kids out of the seats. A family feud —Roy Rogers and Gabby Hayes against Dale Evans and Maude Eburne—prompts the action. A piece of supposedly worthless ground that really hides oil is the prize. Villainy and comedy, and the final rush of action and fighting interweave with the musical moments.

These latter are well handled, by the star in particular, and also by Miss Evans and the popular Bob Nolan Pioneer aggregation.

Direction by Frank McDonald is thoroughly up to the diverse requirements of the vehicle. He maintains his pace, milks his thrills, efficiently glides through his musical offerings. Plot complications stall him only occasionally, and it may be put up to the fans as to whether there is not too much of Gabby Hayes. Production guide Louis Gray has a winner.

Exhibitor's Booking Suggestion: Aces for Rogers, will get him in many new spots. . . . Previewed July 27th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "A Rogers haymaker."

VARIETY: "Out of the standard song-in-sagebrush cycle."

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Darryl F. Zanuck's

WILSON

IN TECHNICOLOR

Directed by
HENRY KING

Written by
LAMAR TROTTI

WINNER OF 6 ACADEMY AWARDS!

OUTSTANDING! At its second engagement, ROXY, New York City!

popular-appeal selling campaign from 20th Century-Fox

"Captain Kidd" . . . Colorful Adventure

(BOGEAUS-UA)

The Digest's Box Office Estimate:
135%

Producer ..... **Benedict Bogeaus**
Executive producer ..... **James Nasser**
Director ..... **Rowland V. Lee**
The Players: Charles Laughton, Randolph Scott, Barbara Britton, Reginald Owen, John Carradine, Gilbert Roland, John Qualen, Sheldon Leonard, Henry Daniell, William Farnum, Abner Biberman, Reginald Sheffield, Edgar Norton, Clifford Brooke, Keith Hitchcock, Frederick Warlock, Al Hill, Ray Teale.
Photography ..... **Archie Stout**
Time ..... **89 minutes**

Benedict Bogeaus continues to register the fact that he is a class contributor to the United Artists sales list. He aims high, spends money to meet the aim, gathers competent cratsmen around him.

"Captain Kidd" has allure in the adventurous title, it is rich in production values, and with the sure hand of Rowland V. Lee at the helm comes through for a picture that should fare very well at the box office.

The pirate type of yarn can very often be a trifle lumbering in development. This one is, occasionally. So director Lee has wisely placed his reliance on his troupers. The result is a romp for Charles Laughton, a well handled straight role for trusty Randolph Scott, rich character spots for such as Reginald Owen and John Carradine, and a pleasingly handled decorative niche for Barbara Britton. These gals do suffer from being slightly submerged in pirate and Three Musketeer yarns.

The money of the picture is in its title and the suggestion of glamorous adventure, its audience entertainment is in the almost solo role for Charles Laughton as the doughty sardonic pirate, plus the accentuating of his talents by the fast trouping competition.

This is a Captain Kidd a trifle aslant from any that your reviewer has met in research, or fiction, but it is a Captain Kidd tailored for Laughton, and that is the pirate whom the audiences will enjoy. Laughton goes through the picture in what might be described as a Captain Bligh of the Bounty characterization, provided Bligh had a sense of humor. He is a tough hombre, but a slightly mean clown. So his character sets the menace, while the "business" of the role gives the entertainment.

The plot takes a slice of life from Kidd's legendary life which finds him escorting an ambassador, the ambassador's daughter, and —surely, oodles of jewels—on a cross-ocean trip. But among his crew is Randolph Scott, who must alternate subsequent emotions between desire for vengeance on Laughton as the murderer of his father, and romantic leanings towards the ambassador's filly, Barbara Britton. Laughton has a colorful aide in John Carradine, and a neat foil for his comedy in Reginald Owen, who is supposed to teach him the niceties of being a Gentleman.

Rowland Lee has extracted the utmost from his opportunities in characterization, such moments of theater as the dashing sword-play between Randolph Scott and Gilbert Roland, and Kidd's blowing up of a captive ship with all hands aboard.

Production values are on the lavish side, Archie Stout's photography and a Werner Jannsen musical setting being fine assets. Producer Bogeaus and his associate, James Nasser, may feel happy about their work.

Exhibitor's Booking Suggestion: A money picture, off the beaten path in these days when so many of the money pictures are musicals. . . . Previewed July 27th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Impressive east and romantic subject matter will draw the crowds."

VARIETY: "Picture holds movement, co'or and picturesque figures, all of which spells box office."

"Gangs of the Waterfront" . . Neat Actioneer

(REPUBLIC)

The Digest's Box Office Estimate:
75%

Associate producer-director ..... **George Blair**
The Players: Robert Armstrong, Stephanie Bachelor, Martin Kosleck, Marian Martin, William Forrest, William Graff, Eddie Hall, Jack O'Shea, Davison Clark, Dick Elliott.
Photography ..... **Marcel LePicard**
Time ..... **55 minutes**

"Gangs of the Waterfront" will satisfy the houses and the customers who respond to this sort of title, and do it well. Capable craftsmanship is the reason, for which producer-director George Blair can take the credit, with due recognition to a good cast of troupers.

The story gives Robert Armstrong something of a dual role—the police seizing on his resemblance to a notorious racketeer to set him on the spot as an undercover man when the gangster is hospitalized.

The script moves on straight lines to get full tension values from the dual role situation, not wandering afield, and building consistently to its climax. Capable Martin Kosleck teams with Armstrong for the important work and both troupers are right at home.

Exhibitor's Booking Suggestion: Good job to fit the title. . . . Previewed Aug. 2nd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Well executed melodrama."

VARIETY: "Fits handily into the supporting market."

"Dangerous Partners" . . Not MGM Standard

(MGM)

The Digest's Box Office Estimate:
70%

Producer ..... **Arthur L. Field**
Director ..... **Edward L. Cahn**
The Players: James Craig, Signe Hasso, Edmund Gwenn, Audrey Totter, Mabel Paige, John Warburton, Henry O'Neill, Grant Withers, Felix Bressart, Warner Anderson, Horace McNally and John Eldredge.
Photography ..... **Karl Freund**
Time ..... **78 minutes**

When MGM makes a program picture it may have either of two ends—it could become the incubus for a "Hardy Family" or "Doctor Kildare" series, or it could just turn out to be, well—"Dangerous Partners."

This one is weak in the MGM list, and low in any grading. Veteran Ed Cahn, directing, should probably take his share of the blame, but it is difficult to figure anyone getting anywhere with the story and scripting material that must have received producer Arthur Field's okay. Or else, has a producer nothing to do with his material?

A good cast of troupers, James Craig and Edmund Gwenn in particular, do their best to make it jell. Gwenn can do anything with nothing, and it is about time that Leo realized that he is not doing right by that James Craig. By this time, with his consistently successful appearances, he would probably be a headliner on many other lots. Signe Hasso struggles with a phenomenally unreal role.

The story isn't worth the repeating, because even the writers got lost after the take-off. But it is something about Nazi spy activities in the United States, Woolworth editions of Alfred Hitchcock characters scatter about the landscape, and the finish none too soon since there didn't seem any way out of the mess except to call it quits.

Exhibitor's Booking Suggestion: Filler that Bill Rodgers won't pressure you on. . . . Previewed Aug. 1st.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Should do okay in the filler spot for producer Field."

VARIETY: "A right idea gone wrong."

"George White's Scandals" . . . Well Done

(RKO)

The Digest's Box Office Estimate:
125%

Executive producer ..... **Jack Gross**
Produced by ..... **Nat Holt**
Director ..... **Felix E. Feist**
Photography ..... **Robert De Grasse**
The Players: Joan Davis, Jack Haley, Phillip Terry, Martha Holliday, Ethel Smith, Margaret Hamilton, Glenn Tryon, Jane Greer, Audrey Young, Rose Murphy, Fritz Feld, Beverly Wills, Gene Krupa and Band.
Time ..... **95 minutes**

RKO Radio has a winner in "George White's Scandals." Not top-heavy in names in the current red hot film musical competition, it is nevertheless heavy in showmanship and all-around audience entertainment values. The title itself can be relied upon for healthy draw and the picture will back up the expectations aroused by the title.

It is the same combination that made George White's stage Scandals consistent money-makers—a balance between plentitude of trouping and specialty talent with an eye feast of beautiful girls.

Felix Feist has turned in a humdinger of a directorial job in keeping these elements in place. The picture moves, it sparkles, it is musical comedy technique at its best, yet it is top picture craftsmanship.

Joan Davis and Jack Haley, who have their own radio following that cannot be discounted, set the picture's pace, after which it is the smooth running blend of music and terpsichorean art that tickles the palate. Gene Krupa is every minute a potential show-stopper, swing organist Ethel Smith not far behind.

Other warming recollections of the hour and a half show include Rose Murphy's piano boogie, Martha Holliday's ballet, Beverly Wills in the resurrected "Life is Just a Bowl of Cherries" from the Scandals of 1931 and always the girls.

A well chosen cast carries the story line, just enough of story to excuse the fun and melody, with Jane Greer, Margaret Hamilton, Phillip Terry, and Glen Tryon rating special mention.

Song numbers by Sammy Fain and Jack Yellen are all on the beam, and the Bakaleinikoff-Bennett handling of the music aces, as is the ballet and dance guidance of Leigh Harline and Ernst Matray.

Executive and producer Jack Gross and Nat Holt can share the bows for a top contribution to the RKO-Radio list.

Exhibitor's Booking Suggestion: Sure-fire for audiences. . . . Previewed July 27th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Musical with real mass appeal that should keep the exhibitor grinning."

VARIETY: "Good light entertainment wherever the villagers are looking for a merry evening."

"Dangerous Intruder" . . . Okay in Class

(PRC)

The Digest's Box Office Estimate:
75%

Associate producer ..... **Martin Mooney**
Director ..... **Vernon Keays**
The Players: Charles Arnt, Veda Ann Borg, Richard Powers, Fay Helm, John Rogers, Jo Ann Marlowe, Helen P. Evans, Roberta Smith, George Sorel, Forrest Taylor, Eddie Rocco.
Photography ..... **James Brown**
Time ..... **89 minutes**

"The Intruder" is a run of the mill offering in the psychological mystery field. Its characters are too synthetic, and plot development too stereotyped for rating as better than adequate to the PRC customers who have it booked.

Veda Ann Borg keys the story, and gives the best performance of the cast, in the role of the showgirl, injured in an auto accident and brought to the home of Charles Arnt, wealthy eccentric. He is a collector of sorts, and eventually it turns out that his real collecting passion is murder.

Suspense is built on the battle of wits between the showgirl and the paranoiac while she is under the handicap of recovering from her injuries. Murders are numerous.

Vernon Keays' direction is adequate to the script and slightly phony situations provided.

Exhibitor's Booking Suggestion: Okay filler. . . . Previewed July 27th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Should fare well in the small houses and do okay on the second half of the bill."

VARIETY: "Lacklustre results."

"White Pongo" . . . . Serves Its Title

(PRC)

The Digest's Box Office Estimate:
75%

Producer ..... **Sigmund Neufeld**
Director ..... **Sam Neufeld**
The Players: Richard Fraser, Marie Wrixon, Lionel Royce, Al Eben, Gordon Richards, Michael Dyne, George Lloyd, Larry Steers, Milton Kibbee, Egon Brecher, Joe Fluellen.
Photography ..... **Jack Greenhalgh**
Time ..... **74 minutes**

Strictly an exploitation bet, "White Pongo" will satisfy in its market, without forcing itself into the better run of houses. But it is true to the implications of its title, and what more can you ask?

This "white pongo" is really a white gorilla, and from there on the formula is adhered to pretty closely. We are searching for a white gorilla, we have an expedition that includes villyuns, a gal, and a detective. Of course, in the end, the gal must be captured by the white gorilla, and interest must mount to feverish pitch until her rescue.

The picture could have been trimmed of some of its talky padding with better results, but on the whole shapes up as adequate to the type of customers who pay money to see playful gorillas with a penchant for capturing white gals. Within the limits of the budget an excellent job has been done technically.

Exhibitor's Booking Suggestion: You know your spots for this type. . . . Previewed July 31st.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Talky and too long."

VARIETY: "Picture should fare well at the b.o. in the PRC market."

See* Box Office Production Chart *In This Issue !

F.l.a.s.h.e.s. KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★ Darryl Zanuck is making plans for a new version of the highly successful "Berkeley Square," in which Gregory Peck would have the original Leslie Howard role, with Maureen O'Hara and Jeanne Crain in the top feminine spots. Joseph Mankiewicz will script and direct.

★★★ Shooting is under way on "Doll Face," Lew Seiler directing in the Bryan Foy unit. Cast includes Carmen Miranda, Vivian Blaine, Perry Como, Michael Dunne, and Martha Stewart. Dennis O'Keefe was also recently set for a top spot through loan-out from Eddie Small.

★★★ Latest addition to cast of "Centennial Summer" is Constance Bennett. The Otto Preminger production will have a cast including Linda Darnell, Jeanne Crain, William Eythe, Walter Brennan, and Dorothy Gish.

★★★ "An American Guerrilla in the Philippines" is now definitely off the production schedule until such time as Darryl Zanuck feels he can make it in the authentic Philippine locations, and possibly in Technicolor.

★★★ 20th-Fox has just paid $20,000 for rights to "Daisy Kenyon," novel by Elizabeth Janeway which is not to be published until Fall.

International ☆ ☆ ☆

★★★ William Goetz, International production chief, announces that Orson Welles will direct and star in a picture which S. P. Eagle will produce for the company.

★★★ Plans are for a mystery with an international flavor, based upon an untitled story by Victor Trivas. Bulk of the background will be in New England, however. Production start slated for September, with release through International's usual channel, RKO-Radio.

★★★ Welles, who will be backed up with top stellar names in the picture, has just completed a role in "Tomorrow is Forever" with Claudette Colbert and George Brent.

★★★ Photoplay Magazine's forthcoming Gallup survey of audience reactions is expected to reveal Gary Cooper as the fans' Number One favorite. Current high figures for "Along Came Jones" should boost the International producer-star even higher.

★★★ Claudette Colbert was so impressed by the work of six year old Natalie Wood with her in "Tomorrow Is Forever" that she has started a movement for proper Academy Award recognition for child stars. Miss Colbert points out how much of the success of many pictures is due to an exceptional child player. Little Miss Wood has a major role in "Tomorrow Is Forever," among the stern requirements being the learning of German and acquiring of an Austrian dialect.

Republic ☆ ☆ ☆

★★★ "The Affairs of Geraldine" has been put on the slate tentatively as the next Jane Withers starring vehicle.

★★★ Frank Borzage is under way on his first unit production, "Concerto," a Technicolor special.

★★★ The Borzage unit staff includes: Gene Anderson, unit manager; Nelson Falkenburg, assistant director; Larry Lund, company clerk; Tony Gaudio, cinematographer; Ernest Fegte, art director; Walter Sharf, musical director.

★★★ Illness of director Jack English resulted in pinch hitting call for Fanchon to handle ice skating routines on "Murder in the Musical Hall," Herman Millakowsky production. English, recently yanked from Roy Rogers' "Don't Fence Me In" will be on the firing line for this chore for the picture's actual shooting start about August 13th.

★★★ Al Rogell will handle direction on "The Hit Parade of 1946," with Harry Grey producing. Start is scheduled for October.

★★★ "Night Train to Memphis," an Eddie Acuff starrer, will be directed by Phil Ford. Stewart and Dorrell McGowan are producing.

★★★ Mal Boyd has joined Les Kaufman's publicity department to handle radio doings. He comes from the Foote, Cone and Belding agency.

★★★ John Wayne, currently working on "Dakota," made a flying trip to Fresno on news that his son Michael Wayne was hospitalized after a fall from a cliff near there. The youngster is reported out of danger. Producer-director Joe Kane worked around Wayne scenes until the star's return.

★★★ The George Blair production slate, already including "Miss Androcles and the Lion," and "Gay Blades," has a new addition in "Major Muscle," story to be developed from the comic strip.

RKO-Radio ☆ ☆ ☆

★★★ Producer Val Lewton, highly successful with middle budget psycho thrillers, steps into the class bracket with "Desirable Women," which starts late this month. Cast includes Joan Bennett, Charles Bickford, and Ann Richards.

M-G-M ☆ ☆ ☆

★★★ "The Yearling" troupe is back from location, with about ten weeks scheduled for studio work. Plans are being hampered by waiting for Gregory Peck, currently working on Selznick's "Duel in the Sun."

★★★ Kathryn Grayson draws the Marilyn Miller role in "Till the Clouds Roll By," the Jerome Kern biography which will star Robert Walker as the famous composer.

★★★ A September start has been set for "Time For Two," Ralph Wheelright producing, and Jules Dassin directing. Lucille Ball and John Hodiak head the cast. This will be the initial production job of Wheelright, for years chief aid to Howard Strickling, publicity tops.

Monogram ☆ ☆ ☆

★★★ Production date on Jeffrey Bernerd's "Black Market Babies," which will star coproducer Kay Francis, has been set back to August 17th. William Beaudine will direct.

★★★ The popular chiller series, "The Shadow," a top item in the pulp magazine market, is on the preparing slate of producer Joe Kaufman.

★★★ With Lindsley Parsons producing and Alfred Zeisler directing, "Suspense" has reached the cutting rooms. Cast is topped by Warren William, Peter Cookson, and Anne Gwynne.

Paramount ☆ ☆ ☆

★★★ Pine-Thomas, releasing through Paramount, have closed with Maxwell Shane to be writer-producer on a series of "Big Town" features, two a year being planned. Shane wrote the scripts for the popular Edward Robinson radio show of the same name for a couple of years.

★★★ Hal Walker, rated among tops in Paramount directors though only one of his pictures has been released, is in huddles on a new deal with Henry Ginsberg.

Here & There ☆ ☆ ☆

★★★ Blake McVeigh, veteran of the Hollywood press corps, and for many recent years with Paramount, has left that organization to open his own publicity service. He will specialize in representation of top ranking personalities, but first announced deal is

(Continued on Page 15)

"Arson Squad" . . . PRC Programmer

(PRC)

The Digest's Box Office Estimate:
85%

Producer ..... **Arthur Alexander**
Director ..... **Lew Landers**
The Players: Frank Albertson, Robert Armstrong, Grace Gillern, Byron Foulger, Chester Clute, Arthur Loft, Jerry Jerome, Stewart Garner, Edward Cassidy, Casey MacGregor, Herman Scharff, Ezelle Poule, Frank Wayne and Rod Rogers.
Photography ..... **Ben Kline**
Time ..... **66 minutes**

In the budget field, the most you should ask of any producer is that he make a picture to please the customers who will respond to the title that he has selected for his money angle.

On that score, "Arson Squad" rates very well in its field. Script is interesting, and tightly written, direction crisp, and troupers chosen from the experienced ones who can put this stuff over.

Firebugs are our villyuns. Robert Armstrong is the chief of the arson squad, Frankie Albertson a cheerful underwriters' agent who helps solve the problem of the mysterious big shot arsonist, and meets plenty of excitement in the process.

Support, little known, responds very well to the Landers direction. Production values are neatly tricked for the budget.

Exhibitor's Booking Suggestion: Snappy meller number in the budget grade. . . . Previewed Aug. 1st.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Right, tight little package of good melodrama."

VARIETY: "Conventional crime melodrama."

"Easy to Look At" . . . . Not So Easy

(UNIVERSAL)

The Digest's Box Office Estimate:
75%

Associate producer ..... **Henry Blankfort**
Director ..... **Ford Beebe**
The Players: Gloria Jean, Kirby Grant, George Dolenz, J. Edward Bromberg, Eric Blore, Mildred Law, Leon Belasco, Maurice Cass.
Photography ..... **Jerome Ash**
Time ..... **64 minutes**

A weak sister in the Universal budget musical parade. It hasn't the class in scripting and dialoguing to be successful wacky comedy, and it has too much script and near-plot to be a smooth musical offering. General effect is that it was tossed together in a lazy moment.

Ford Beebe's direction strives hard with the haphazard material. This gives us Gloria Jean as a girl going to New York with ambitions as a dress designer and providing enough handicaps and complications to her career to keep things happening for the 60-odd minutes. Most of this is done through presenting a screwy bunch of characters with some rather silly dialogue to spout.

Miss Jean is heard in some numbers, satisfactorily without causing any ripples, and the Delta Rhythm Boys aid to lighten the proceedings.

Exhibitor's Booking Suggestion: Just a filler. . . . Previewed July 26th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Won't reach beyond the lower half of the bill."

VARIETY: "Barely scrapes by as an unimportant programmer."

F-L-A-S-H-E-S . . . .

(Continued from Page 14)

with Lew Lifton, of Monogram Pictures, for special work on that company's biggies. McVeigh would run neck and neck with any other candidate in a race for popularity with the newspaper and magazine group covering Hollywood for the world.

★★★ Bing Crosby plans more pictures to follow his manufacturing debut with "The Great John L." The idea may be a series about great sports figures.

★★★ Jack Skirball and Bruce Manning have set the terms of their long-range Universal deal, and production crew is already on the Universal lot. First on the schedule, with a September start pencilled, is "Genius in the Family," Myrna Loy and Don Ameche starred, Frank Ryan directing. It will be followed by "Sunny River," a Technicolor musical from the Hammerstein-Romberg stage success. The third will be a Claudette Colbert-Don Ameche vehicle still to be titled.

★★★ Academy Award winner Wiard Ihnen has been closed for a two picture deal by William Cagney to handle art direction on Cagney's forthcoming United Artists releases.

★★★ Edward Small is rushing final chores on "Getting Gertie's Garter" with plans for a world premiere in London" to beat the boat on England's current hunger for light entertainment.

★★★ Mark Hellinger has bowed out of efforts by Warner to renew his producer contract, preferring to go it on a more independent basis. He is already at work on deals for big time material, and latest reports are that Universal may give him the independent releasing deal he is aiming at.

★★★ Pressure is on for completion of Selznick's "Duel in the Sun." Last week saw David O. using over 1000 extras in a single day, divided between the master unit under King Vidor at the studio and a second unit under Otto Brower for location scenes in the Valley.

★★★ Sam Dembow, president of Golden Pictures, releasing through United Artists, is in town for conferences with producer Robert Golden on forthcoming product, particularly the next, "Breakfast in Hollywood," based on Tom Breneman's radio hit.

★★★ Leon Fromkess, PRC head, has been away from the studio to attend the sales talks in Chicago.

The Box Office . . . . .

(Continued from Page 5)

This tale of the underground resistence movement in Holland is much better than the average English production and if it had marquee names known to the American public, it would pull a much stronger percentage. Ralph Richardson, who has had several releases in this country, is starred and while his name is not known in this country, he has appeared in quite a number of English pictures that have been released in the U.S.A. Vernon Sewell and Gordon Wellesley co-directed for Producers Michael Powell and Emeric Pressburger, who also recently had "Colonel Blimp" released in this country through U.A. Exchanges.

MONOGRAM—1 Release

"Trouble Chasers," 74 per cent, is Monogram's latest. This is another in the comedy series co-starring Billy Gilbert, Shemp Howard and Maxie Rosenbloom and not quite up to par. Carlyle Blackwell, Jr., Wheeler Oakman and Barbara Pepper are featured. Lew Landers directed for co-producers Sam Katzman and Jack Dietz.

You Can Not Go Wrong on* Box Office Digest *Figures!

Box Office Digest Advance Production Chart

COLUMBIA PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Over 21	Sid Buckman	Chas. Vidor	Irene Dunne, Alex Knox	Chas. Coburn, Jeff Donnell
BACK LOG IN CUTTING ROOM				
Mark of the Whistler	R. Flothow	Wm. Castle	Richard Dix	Janis Carter
Blackie's Rendezvous	Alex Thurn-Taxis	Arthur Dreifus	Chester Morris	Nina Foch
Adventures of Rusty	Leonard Picker	P. Burnford	Ted Donaldson-Conrad Nagel	Margaret Lindsay
Kiss and Tell	Siegel-Abbott-Herbert	Richard Wallace	Shirley Temple, Walter Abel	Mary Phillips-Ed Buchanan
Crime Dr.'s Warning	R. Flothow	Wm. Castle	Warner Baxter	Dusty Anderson
Bandit of Sher. Forest (T)	Picker-Sanforth	Henry Levin	Cornell Wilde, Anita Louise	Ed Buchanan, Larry Moore
Wouldn't Say Yes	V. Van Upp	Al Hall	Roz Russell, Lee Bowman	Adele Jergens
Pardon My Past	Fenten-MacMurray	Leslie Fenton	F. MacMurray, M. Chapman	Wm. Demarest, Akim Tamiroff
Gay Senorita	Jay Gorney	Art Dreifus	Jinx Falkenburg	Jim Bannon
Voice of Whistler	R. Flothow	Wm. Castle	Richard Dix	Lynn Merrick
IN PRODUCTION				
Tars & Spars	Milt Bren	Al Green	Janet Blair, Mark Platt	Jeff Donnell, Al Drake
Woman in Red	Wally McDonald	Joe Lewis	Nina Foch, Geo. Macready	Dame May Whitty
Snafu	Geo. Abbott	Jack Moss	Robert Benchley	Vera Vague
IN PREPARATION				
Song of Broadway	Burt Kelly	Leigh Jason	Marj. Reynolds, Fred Brady	Jinx Falkenburg
Hail the Chief	Burt Kelly	Ray Enright	Dennis O'Keefe, M. Chapman	Willard Parker

MGM STUDIOS—Previewed—Ready for Release

Bewitched	Jerry Bresler	Arch Oboler	Phyllis Thaxter, M. McNally	Edmund Gwenn
Highness & Bellboy	Joe Pasternak	Dick Thorpe	Hedy Lamarr, June Allyson	Robt. Walker, Rags Raglund
Weekend at Waldorf	Arthur Hornblow	Robt. Z. Leonard	G. Rogers, L. Turner, V. Johnson	W. Pidgeon, Edw. Arnold
The Hidden Eye	Robt. Sisk	R. Whorf	Edw. Arnold, F. Rafferty	Ray Collins
Vines Have Tender Grapes	Robt. Sisk	Roy Rowland	M. O'Brien, Edw. G. Robinson	Jas. Craig, F. Gifford
Anchors Aweigh (T)	Joe Pasternak	Geo. Sidney	F. Sinatra, Gene Kelly	Kathryn Grayson
Dangerous Partners	Arthur Field	Ed. Cahn	Jas. Craig, Signe Hasso	Edm. Gwenn, J. Warburton
BACK LOG IN CUTTING ROOM				
Early to Wed (T)	Jack Cummings	Ed. Buzzell	Van Johnson, Lucille Ball	C. Kellaway, E. Williams, K. Wynn
Hold High the Torch (T)	Robt. Sisk	Fred Wilcox	Eliz. Taylor, and Lassie	Frank Morgan, Tom Drake
Ziegfeld Follies (T)	Arthur Freed	Vinc. Minnelli	F. Astaire, J. Garland, Wm. Powell	K. Grayson, L. Ball, E. Williams
In Hollywood	Martin Gosch	Sylvan Simon	Abbott & Costello	F. Rafferty, Jean Porter
Sailor Takes a Wife	Edwin Knopf	Richard Whorf	R. Walker, June Allyson	Hume Croyn, Rochester
They Were Expendable	Cliff Reid	John Ford	R. Montgomery, J. Wayne	Ward Bond, Jack Holt, Donna Reed
The Harvey Girls (T)	Arthur Freed	Geo. Sidney	J. Garland, Angela Lansbury	J. Hodiak, R. Bolger, P. Foster
Yolanda & the Thief (T)	Arthur Freed	Vinc. Minnelli	F. Astaire, L. Bremer	Frank Morgan, Mary Nash
The Things You Are	Wm. Wright	Jules Dassin	Marsha Hunt, John Carroll	Hume Cronyn
IN PRODUCTION				
Strange Adventure	Sam Zimbalist	Victor Fleming	Clark Gable, Greer Garson	Joan Blondell, Tom Mitchell
Hoodlum Saint	Cliff Reid	Norman Taurog	Wm. Powell, Esther Williams	A. Lansbury, Jimmie Gleason
2 Sisters from Boston	Joe Pasternak	Henry Koster	June Allyson, Robt. Walker	J. Durante, K. Grayson
Postman Rings Twice	Carey Wilson	Tay Garnett	L. Turner, J. Garfield	Hume Cronyn
The Yearlings (T)	Sid. Franklin	Clarence Brown	Greg. Peck	Jacq. White, C. Jarman
Boys' Ranch	Robt. Sisk	Roy Rowland	Jas. Craig, "Butch" Jenkins	Skippy Homeier
Corp. Hargrove	Geo. Haight	Dick Thorpe	Robt. Walker, K. Wynn	Jean Porter
Bad Bascomb	O. O. Dull	Sylvan Simon	Wally Beery, Margaret O'Brien	F. Rafferty, Marj. Main
Holiday in Mexico	Joe Pasternak	Geo. Sidney	Ilona Massey, R. McDowall	Jane Powell, Jose Iturbi
IN PREPARATION				
Up Goes Maisie	Geo. Haight	Harry Beaumont	Ann Sothern, Geo. Murphy	
The Green Years	Leon Gordon	H. Bucquet	Tom Drake, Gene Roberts	Chas. Coburn, Hume Cronyn
No Leave, No Love	Joe Pasternak	Chas. Martin	Van Johnson, Pat Krikwood	

REPUBLIC STUDIOS—Previewed—Ready for Release

Road to Alcatraz	Sidney Picker	Nick Grinde	Robert Lowery, June Story	Grant Withers
Jealousy	G. Machaty	G. Machaty	John Loder, Jane Randolph	Nils Asther
Tell It to a Star	Walter Goetz	F. McDonald	R. Terry, R. Livingston	Alan Mowbray
BACK LOG IN CUTTING ROOM				
Gangs of Waterfront	Geo. Blair	Geo. Blair	R. Armstrong, Marian Martin	Martin Kosleck
Woman Who Came Back	Walter Colmes	Walter Colmes	John Loder, Nancy Kelly	Otto Kruger, Ruth Ford
The Tiger Woman	D. & S. McGowan	Phil Ford	Adela Mara, Kane Richmond	
Angel Comes to Brooklyn	L. Sillman	Les Goodwins	Kaye Dowd, Robt. Drake	
Girls of Big House	Rudy Abel	Geo. Archainbaud	Lynne Roberts, Adela Mara	Tala Birell
Scotland Yard Investigator	Geo. Blair	Geo. Blair	Eric Von Stroheim	C. Aubrey Smith
Behind City Lights	Joe Bercholz	John English	Lynn Roberts, Wm. Terry	Jerome Cowan
The Fatal Witness	Rudy Abel	Les Selander	Evelyn Ankers, Dick Frazer	
A Sporting Chance	Rudy Abel	Geo. Blair	Jane Randolph, Ed Gargan	
Swingin' On Rainbow	Eddy White	Bill Beaudine	Jane Frazee, Brad Taylor	
A Guy Could Change	Wm. K. Howard	Wm. K. Howard	Allan Lane, Jane Frazee	
You'll Remember Me	Wm. Wilder	Anthony Mann	Wm. Gargan, Brenda Marshall	
Love, Honor & Goodbye	Harry Grey	Al Rogell	Virginia Bruce, Ed Ashley	Victor MacLaglen
Mexicana	Al Santell	Al Santell	Constance Moore, Tita Guizar	Leo Carrillo
IN PRODUCTION				
Dakota	Jos. Kane	Jos. Kane	John Wayne, Vera H. Ralston	W. Brennan, Ward Bond
IN PREPARATION				
Concerto (T)	Frank Borzage	Frank Borzage		
That Man of Mine	Armand Schaeffer		Ann Dvorak, Michael O'Shea	

ADVANCE PRODUCTION CHART

20TH CENTURY-FOX FILM—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Junior Miss	Wm. Perlberg	Geo. Seaton	Peggy Ann Garner, Allyn Joslyn	Fay Marlowe
Then There Were None	Harry Popkin	Rene Clair	B. Fitzgerald, L. Hayward	W. Huston, R. Young, J. Duprez
Capt. Eddie	W. Sheehan	Lloyd Bacon	F. MacMurray, Lynn Bari	T. Mitchell, C. Bickford, L. Nolan
BACK LOG IN CUTTING ROOM				
The Dolly Sisters (T)	Geo. Jessel	Irv. Cummings	B. Grable, J. Payne	June Haver, Reg. Gardiner
Dragonwyck	Ernst Lubitsch	Joe Mankiewicz	Gene Tierney, Vinc. Price	Anne Revere, Spring Byington
State Fair (T)	Wm. Perlberg	Walter Lang	Jeanne Crain, Dick Haymes	V. Blaine, Dana Andrews
Col. Effingham's Raid	Lamar Trotti	Irving Pichel	Joan Bennett, Chas. Coburn	Wm. Eythe, Allyn Joslyn
Kitten on the Keys (T)	Geo. Jessel	Greg. Ratoff	M. O'Hara, Dick Haymes	Reg. Gardiner, Harry James
House on 92nd St.	L. deRochemont	H. Hathaway	Wm. Eythe, Lloyd Nolan	Signe Hasso
The Spider	Ben Silvey	Robt. Webb	Fay Marlowe, Richard Conte	Kurt Kreuger
Fallen Angel	Otto Preminger	Otto Preminger	Alice Faye, Linda Darnell	Dana Andrews, Bruce Cabot
IN PRODUCTION				
The Enchanted Voyage (T)	W. Morosco	Lloyd Bacon	June Haver, John Payne	Chas. Russell
Leave Her to Heaven (T)	Wm. Bacher	John M. Stahl	Gene Tierney, J. Crain	Cornell Wilde
Smoky (T)	Robt. Bassler	Louis King	F. MacMurray, Anne Baxter	Bruce Cabot
Doll Face	Bryan Foy	Lew Seiler	V. Blaine, C. Miranda	Perry Como, M. Stewart
IN PREPARATION				
Guerilla in Philippines	Lamar Trotti	B. Humberstone	J. Payne, L. Darnell	
The Razor's Edge	Darryl F. Zanuck	Geo. Cukor		Clifton Webb
Band Wagon (T)	Wm. Perlberg	Greg. Ratoff		
Shocking Miss Pilgrim (T)	Wm. Perlberg	Geo. Seaton	Betty Grable, Dick Haymes	
Cluny Brown	Ernst Lubitsch	Ernst Lubitsch	Chas. Boyer, Jennifer Jones	
Anna & King of Siam (T)	Louis Lighton	John Cromwell	Dorothy McGuire	

UNIVERSAL PICTURES—Previewed—Ready for Release

Easy to Look At	Henry Blankfort	Ford Beebe	Gloria Jean, Kirby Grant	Eric Blore, Geo. Dolenz
The Beautiful Cheat	Chas. Barton	Chas. Barton	B. Granville, Noah Beery, Jr.	Ed Gargan, Irene Ryan
Uncle Harry	Joan Harrison	Robt. Siodmak	G. Sanders, Ella Raines	Geraldine Fitzgerald
BACK LOG IN CUTTING ROOM				
Lady on a Train	Felix Jackson	Chas. David	D. Durbin, R. Bellamy	P. Morrison, D. Bruce, E. E. Horton
Crimson Canary	Henry Blankfort	John Hoffman	Noah Beery, Lois Collier	J. Litel, Claudia Drake
Night in Paradise	Walter Wanger	Arthur Lubin	Merle Oberon, Turban Bey	G. Sondergaard, Ray Collins
Pillow of Death	Ben Pivar	Wallace Fox	Lon Chaney	J. Edw. Bromberg
Men in Her Diary	Chas. Barton	Chas. Barton	Jon Hall, L. Allbritton	Peggy Ryan, Virginia Grey
Strange Confession	Ben Pivar	John Hoffman	Lon Chaney, Brenda Joyce	J. Carrol Naish, Mil Stone
Senorita from West	Phil Cahn	Frank Strayer	Allan Jones, B. Granville	Jess Barker, Fuzzy Knight
River Gang	Chas. David	Chas. David	Gloria Jean, K. Brasselle	John Qualen
Girl on the Spot	Geo. Blake	Bill Beaudine	Jess Barker, Lois Collier	Fuzzy Knight, Geo. Dolenz
Frontier Gal	Fessier-Pagano	Chas. Lamont	Rod Cameron, Y. DeCarlo	Andy Devine, Fuzzy Knight
IN PRODUCTION				
Once Upon a Dream	Pagano-Fessier	Wm. Seiter	S. Foster, L. Allbritton	Franchot Tone, David Bruce
Scarlet Street	Walter Wanger	Fritz Lang	J. Bennett, Edw. G. Robinson	Dan Duryea
As It Was Before		Wm. Dieterle	Merle Oberon, Claude Rains	Chas. Korvin
Shady Lady	Geo. Waggner	Geo. Waggner	Chas. Korvin, Ginny Simms	Robt. Paige
IN PREPARATION				
Catherine, the Last	Felix Jackson	Richard Wallace	Deanna Durbin, Chas. Laughton	
Canyon Passage	Walter Wanger	Jacquez Tourneur	B. Donlevy, Dana Andrews	Susan Hayward
The Fugitive	Roy W. Neill	Roy W. Neill	B. Rathbone, Nigel Bruce	
Noose Hangs High	John Grant		Abbott & Costello	
Genius in the Family	J. Skirhall-B. Manning	Frank Ryan	Myrna Loy, Don Ameche	

WARNER BROS.—Previewed—Ready for Release

Xmas. in Connecticut	Wm. Jacobs	Peter Godfrey	B. Stanwyck, Dennis Morgan	S. Greenstreet, Reg. Gardiner
BACK LOG IN CUTTING ROOM				
Too Young to Know	Wm. Jacobs	Fred deCordova	Joan Leslie, Robert Hutton	D. Moran, Rosemary DeCamp
Mildred Pierce	Jerry Wald	Mike Curtiz	Joan Crawford, J. Carson	Eve Arden, Martha Vickers
The Big Sleep	Howard Hawks	Howard Hawks	Humphrey Bogart, L. Bacall	Martha Vickers, Reg. Toomey
San Antonio	R. Buckner	Dave Butler	Errol Flynn, Alexis Smith	V. Francen, Paul Kelly
Nobody Lives Forever	R. Buckner	Jean Negulesco	John Garfield, G. Fitzgerald	W. Brennan, Faye Emerson
Of Human Bondage	Henry Blanke	Ed Goulding	P. Henreid, E. Parker	Janis Paige, Patric Knowles
Devotion	R. Buckner	Curtis Bernhardt	P. Henreid, Ida Lupino	O. deHavilland, Gene Lockhart
One More Tomorrow	Ben Glazer	Peter Godfrey	Ann Sheridan, D. Morgan	Alexis Smith, Jack Carson
Saratoga Trunk	Hal Wallis	Sam Wood	Gary Cooper, I. Bergman	Flora Robson, Jerry Austin
Cinderella Jones	Alex Gottlieb	Buzz Berkeley	Joan Leslie, Robert Alda	Wm. Prince, E. E. Horton
My Reputation	Henry Blanke	Curtis Bernhardt	B. Stanwyck, Geo. Brent	Eve Arden, L. Watson
Shadow of a Woman	Wm. Jacobs	Joe Santley	Zach Scott, H. Dantine	Andrea King, Wm. Prince
A Stolen Life	Bette Davis	Curtis Bernhardt	Bette Davis, Glen Ford	Dane Clark, W. Brennan
Time, Place & the Gal	Alex Gottlieb	David Butler	Dennis Morgan, Jack Carson	Martha Vickers, Janis Paige
Danger Signal	Wm. Jacobs	Robert Florey	Zach Scott, Faye Emerson	R. DeCamp, Bruce Bennett
Janie Gets Married	Alex Gottlieb	Vincent Sherman	Joan Leslie, Robt. Hutton	Edw. Arnold, A. Harding, R. Benchley
Two Mrs. Carrolls	Mark Hellinger	Peter Godfrey	B. Stanwyck, H. Bogart	Alexis Smith, Nigel Bruce
IN PRODUCTION				
Night and Day	Arthur Schwartz	Mike Curtiz	Cary Grant, Alexis Smith	Monte Woolley, Jane Wyman
Man I Love	Arnold Albert	R. A. Walsh	Ida Lupino, Robert Alda	Andrea King, Martha Vickers
Never Say Goodbye	Wm. Jacobs	James Kern	Errol Flynn, Eleanor Parker	Lucile Watson
Confidential Agent	Robt. Buckner	Herman Shumlin	Chas. Boyer, L. Bacall	K. Paxinou, Peter Lorre
IN PREPARATION				
The Silver Lining	Jerry Wald	Irving Rapper	Joan Leslie	Oscar Levant
Humoresque	Jerry Wald	Jean Negulesco	John Garfield	
Dancing With Tears	Alex Gottlieb	Fred deCordova	Zachary Scott	Janis Paige
The Fountainhead	Henry Blanke		B. Stanwyck, H. Bogart	

ADVANCE PRODUCTION CHART

MONOGRAM PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
China's Little Devils	Grant Withers	Monta Bell	Harry Carey, Paul Kelly	Ducky Louie
Divorce	J. Bernard-K. Francis	Wm. Nigh	Kay Francis, Bruce Cabot	Helen Mack, Jerome Cowan
BACK LOG IN CUTTING ROOM				
Belle of Bowery	Scott Dunlap	Ralph Murphy	Gail Storm, Phil Regan	Alan Mowbray, Minna Gombel
Sbangbi Cobra	Jas. Burkett	Phil Karlson	Sidney Toler	Manton Moreland
Main St. Girls	Joe Kaufman	Christy Cabanne	Bob Lowery, Wanda McKay	Eddie Quillan
Suspense	Lindsley Parsons	Al Zeisler	Warren William, Anne Gwynne	Peter Cookson
IN PRODUCTION				
Swing Parade	Harry Romm	Phil Karlson	Gail Storm, Phil Regan	Connie Boswell
IN PREPARATION				
Cban in Mexico	Lindsley Parsons	Sidney Toler		
Payment Due	King Bros.			

PARAMOUNT PICTURES—Previewed—Ready for Release

Incendiary Blonde (T)	Jos. Sistrom	Geo. Marshall	Betty Hutton, A. deCordova	B. Fitzgerald
One Exciting Night	Pine-Thomas	Bill Thomas	Wm. Gargan, Ann Savage	
Aldrich's Code of Honor	Walter MacEwen	Hugh Bennett	J. Lydon, Chas. Smith	John Litel
BACK LOG IN CUTTING ROOM				
Hearts Were Growing Up	Danny Dare	Wm. Russell	B. Donlevy, Diana Lynn	Wm. Demarest, Gail Russell
The Blue Dahlia	John Houseman	Geo. Marshall	Alan Ladd, Veronica Lake	Wm. Bendix, H. DeSylva
The Stork Club	B. G. DeSylva	Hal Walker	Betty Hutton, Andy Russell	B. Fitzgerald, R. Benchley
2 Years Before Mast	Seton I. Miller	John Farrow	B. Donlevy, Alan Ladd	B. Fitzgerald, Wm. Bendix
Road to Utopia	Paul Jones	Hal Walker	Hope, Crosby, Lamour	
Kitty	Karl Tunberg	Mitchell Leisen	P. Goddard, R. Milland	C. Kellaway, Pat Knowles
People Are Funny	Pine-Thomas	Frank McDonald	Jack Haley, Helen Walker	Rudy Vallee, F. Langford
Masquerade in Mexico	Karl Tunberg	Mitchell Leisen	D. Lamour, Art. deCordova	Ann Dvorak, Pat Knowles
Cross My Heart	Harry Tugend	John Berry	B. Hutton, Sonny Tufts	Michael Chekhov
Hold That Blonde	Paul Jones	Geo. Marshall	Eddie Bracken, Veronica Lake	
The Virginian (T)	Paul Jones	Stuart Gilmore	Joel McCrea, Brian Donlevy	Sonny Tufts, B. Britton
Duffy's Tavern	Jos. Sistrom	Hal Walker	25 Paramount Stars	Ed Gardner, Marj. Reynolds
Lost Week-end	Chas. Brackett	Billy Wilder	Ray Milland, Jane Wyman	Phil Terry, H. DeSylva
The Love Letters	Hal Wallis	Wm. Dieterle	Jennifer Jones, Joe Cotten	C. Kellaway, Ann Richards
Miss Susie Slagle's	J. Houseman	John Berry	Sonny Tufts, V. Lake	Joan Caulfield, B. deWolf
Trouble With Women	Harry Tugend	Sid. Lanfield	R. Milland, B. Donlevy	Teresa Wright
IN PRODUCTION				
Bride Wore Boots	Seton I. Miller	Irving Pichel	B. Stanwyck, R. Cummings	Diana Lynn, Pat Knowles
Calcutta	Seton I. Miller	John Farrow	Alan Ladd, Wm. Bendix	Gail Russell
Blue Skies (T)	Sol Siegel	Stuart Heisler	Bing Crosby, Fred Astaire	Joan Caulfield, B. deWolf
To Each His Own	Chas. Brackett	Mitchell Leisen	O. deHavilland, John Lund	Mary Anderson, Phil Terry
IN PREPARATION				
Love Lies Bleeding	Hal Wallis	Lewis Milestone	Lizabeth Scott	
Take This Woman	Karl Tunberg	Lewis Allen	Ray Milland. Art deCordova	
California (T)	Seton I. Miller	John Farrow	Alan Ladd, Betty Hutton	

RKO-RADIO PICTURES—Previewed—Ready for Release

Radio Stars on Parade	S. Rogell-B. Stoloff	Les Goodwins	Wally Brown, Alan Carney	Frances Langford, Don Wilson
Geo. White Scandals	J. Gross-Nat Holt	Felix Feist	Joan Davis, Jack Haley	Phil Terry, Martha Holliday
Falcon in San Francisco	M. Geraghty	Joe Lewis	Tom Conway, Rita Corday	R. Armstrong, Sharyn Moffett
Mamma Loves Papa	Ben Stoloff	Frank Strayer	Leon Errol, Ch. Wynters	Elisabeth Risdon
Johnny Angel	J. Gross-W. Pereira	Ed Marin	Geo. Raft, Claire Trevor	Signe Hasso
BACK LOG IN CUTTING ROOM				
Dick Tracy	Herman Schlom	Wm. Berke	Anne Jeffreys, Morgan Conway	Mike Mazurki
Deadline at Dawn	Adrian Scott	H. Clurman	S. Hayward, Paul Lukas	Bill Williams
The Spanish Main (T)	Robt. Fellows	Frank Borzage	M. O'Hara, P. Henreid	W. Slezak, Binnie Barnes
First Man Into Tokyo	J. Gross-R. Bren	G. Douglas	Tom Neal, Barbara Hale	Marc Cramer, Keye Luke
Passionate Ghost	Robt. Fellows	R. Enright	Pat O'Brien, A. Menjou	Rudy Vallee, Ellen Drew
Game of Death	S. Rogell-H. Schlom	Robt. Wise	John Loder, Audrey Long	Edgar Barrier
Sing Your Way Home	S. Rogell-B. Granet	Anthony Mann	Jack Haley, Anne Jeffreys	Mary McGuire
Isle of Dead	J. Gross-Val Lewton	Mark Robson	Boris Karloff, Ellen Drew	Jason Robards
Ding, Dong William	S. Rogell-H. Schlom	Wm. Berke	Anne Jeffreys, Glenn Vernon	M. McGuire, F. Bressart
River Boat Rhythm	Herman Schlom	Les Goodwins	Leon Errol, Joan Newton	Glenn Vernon
Bells of St. Marys	Leo McCarey	Leo McCarey	Bing Crosby, Ingrid Bergman	H. Travers, Joan Carroll
Tomorrow is Forever	W. Goetz-D. Lewis	Irving Pichel	C. Colbert, Geo. Brent	Orson Welles, L. Watson
IN PRODUCTION				
Kid from Brooklyn	Samuel Goldwyn	Norman McLeod	Danny Kaye, Eve Arden	V. Mayo-Vera-Ellen
Men Are Such Liars	Herman Schlom	Lew Landers	Bonita Granville	Morgan Conway
Chamber of Horrors	J. Gross-Val Lewton	Mark Robson	Boris Karloff, Anna Lee	R. Frazier, Billy House
Cornered	Adrian Scott	Edw. Dmytryk	Dick Powell, Walter Slezak	M. Cheirel, Jack LaRue
Heartbeat	Raymond Hakim	Sam Wood	Ginger Rogers, J. P. Aumont	A. Menjou, B. Rathbone
Tarzan & Leopard Men	S. Lesser-B. Briskin	Kurt Neumann	J. Weissmuller, J. Sheffield	Acquanetta, Brenda Joyce
IN PREPARATION				
They Dream of Home	Dore Schary	Edw. Dmytryk		
Desirable Woman	Val Lewton		Joan Bennett, Chas. Bickford	
Show Business Out West	Eddie Cantor	Felix Feist	Eddie Cantor, Joan Davis	
Notorious		Alf. Hitchcock	Ingrid Bergman	

Your Support of .. The Red Cross .. Helps Your Boys

ADVANCE PRODUCTION CHART

PRC—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Dangerous Intruder	Martin Mooney	Vernon Keayes	Veda Ann Borg, Chas. Arnt	
Why Girls Leave Home	Sam Sax	Wm. Berke	Lola Lane, Shelton Leonard	Pamela Blake
Arson Squad	Max Alexander	Lew Landers	F. Albertson, R. Armstrong	
White Pongo	Sig Newfeld	Sam Newfield	Richard Frazer, Maris Wrixon	
BACK LOG IN CUTTING ROOM				
Apology for Murder	Sig Newfeld	Sam Newfield	Ann Savage, Hugh Beaumont	Lionel Royce
Enchanted Forest	Jack Schwarz	Lew Landers	Edmund Lowe, Brenda Joyce	Harry Davenport
Shadow of Terror	Jack Grant	Lew Landers	R. Frazer, Grace Gillern	Cy Kendall
Club Havana	L. Fromkess-M. Mooney	Edgar Ulmer	Tom Neal, M. Lindsay	Carlos Molinos & Band
Detour	L. Fromkess-M. Mooney	Edgar Ulmer	Tom Neal, Ann Savage	Claudia Drake
Danny Boy	Martin Mooney	Terry Morris	Buzz Henry, Ralph Lewis	
IN PRODUCTION				
How Do You Do	Harry Sauber	Ralph Murphy	Claire Windsor, F. Albertson	Cheryl Walker, Key Luke
Wife of Monte Cristo	Leon Fromkess	Edgar Ulmer	John Loder, Lenore Albert	Martin Kosleck
IN PREPARATION				
Grand Central	C. Green-R. Rouse			
Once and For All	Harry Brash		Nancy Coleman	
Queen of Burlesque	Alex Stern			

UNITED ARTISTS—Previewed—Ready for Release

The Southerner	D. Loew-R. Hakim	Jean Renoir	Zachary Scott, Betty Field	J. Carroll Naish, Beulah Bondi
The Outlaw	Howard Hughes	Howard Hughes	Jane Russell, Jack Beutell	
Capt. Kidd	Ben Bogeaus	Rowland V. Lee	Chas. Laughton, Randolph Scott	Barbara Britton
Guest Wife	Jack Skirball	Sam Wood	C. Colbert, Don Ameche	
G. I. Joe	Lester Cowan	Wm. Wellman	Burgess Meredith	Robt. Mitchum
BACK LOG IN CUTTING ROOM				
Spellbound	David Selznick	Alf. Hitchcock	G. Peck, Ingrid Bergman	Gracie Fields
Paris Underground	Constance Bennett	Gregory Ratoff	Constance Bennett	
A Walk in the Sun		Lewis Milestone	Dana Andrews	
Caesar & Cleopatra (T)	Arthur Rank		Vivian Leigh, Claude Rains	
Young Widow	Hunt Stromberg	Ed Marin	Jane Russell, L. Hayward	Faith Dorn, P. Singleton
Diary of Chambermaid	B. Bogeaus-B. Meredith	Jean Renoir	P. Goddard, Hurd Hatfield	Reg. Owen, Buzz Meredith
Getting Gertie's Garter	Edward Small	Allan Dwan	Dennis O'Keefe, M. McDonald	J. Carrol Naish, Binnie Barnes
IN PRODUCTION				
Duel in the Sun (T)	David Selznick	King Vidor	G. Peck, J. Jones, Joe Cotten	L. Barrymore, W. Huston
Whistle Stop	S. Nebenzal	Leonide Moguy	Geo. Raft, Vic McLaglen	Ava Gardner, Tom Conway
Abilene	J. Levey-H. Biberman	Ed Marin	Randolph Scott, Ann Dvorak	Ed Buchanan, R. Flemming
IN PREPARATION				
Breakfast in Hollywood	Robt. Golden	Harold Schuster	Tom Brenneman	
Strange Woman	H. Stromberg-J. Chertok		Hedy Lamarr	
There Goes Lona Henry	Mary Pickford			
A Lion in Streets	Wm. Cagney		James Cagney	
Bell Ami	David Loew	Albert Lewin		
Suddenly It's Spring	David Selznick	Frank Ryan	Joe Cotten, Shirley Temple	
Angel on My Shoulder	Chas. Rogers	Archie Mayo	Paul Muni, Claude Rains	

EDITOR'S NOTE: In answer to many requests, both from exhibitors and our Hollywood subscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, in preparation, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

Previewed—Ready for Release	33
Back Log in Cutting Room	112
In Production	45
TOTAL	190

Thus we note there are 190 feature films (not including Westerns) that are either available for exhibitors now, or within the next month or so, when the current pictures now shooting are "in the can." Accordingly, if the present studio strike became serious, there is a large enough back log of pictures to keep the theaters running for over a year, particularly considering the fact that many of the big, super-attractions are being held for three and four weeks in many first run situations.

For example, Warner Bros.-First National, who used to release sixty pictures a year, released only seventeen features in the calendar year of 1944. At present there are over 100 pictures in preparation, the majority of which will go into production, in the next two or three months, PROVIDING the strike doesn't hold up set construction. The current back log of pictures, now ready for release, are valued in excess of $75,000,000, the greatest the industry has ever known.

There are several pictures classified as PREVIEWED—READY FOR RELEASE, that by the time this chart reaches our readers, will have been released, and as soon as we receive the figures on these pictures they will be removed from the production chart and placed on the page marked ALL FEATURES RELEASED IN 1945.

(T) denotes a Technicolor production.

H. D. Hover presents
Carmen Cavallaro
Orchestra and Entire Company
DOROTHY SHAY
TWO SHOWS NIGHTLY
Ciro's
Dinner from 5 P. M.
Supper until 2 A. M.
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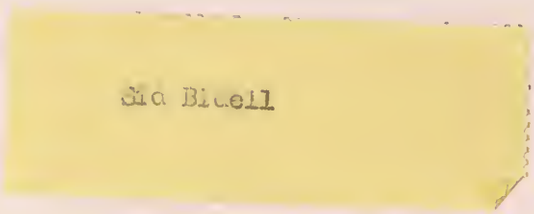
Advance Production Chart

Will be a Regular Box Office Digest Feature

THE BOX OFFICE DIGEST

1019 South Hauser • • Los Angeles 35, California

RETURN POSTAGE GUARANTEED



All Features Released in 1945

A
OVER $500,000

Here Come The Waves	PAR	201
Valley of Decision	MGM	194
Thrill of a Romance	MGM	191
A Tree Grows In Brooklyn	FOX	191
Wonder Man	RKO	183
Diamond Horseshoe	FOX	180
Nob Hill	FOX	174
The Clock	MGM	171
Practically Yours	PAR	171
Along Came Jones	RKO	170
Without Love	MGM	170
A Bell for Adano	FOX	166
Salty O'Rourke	PAR	166
Rhapsody in Blue	WAR	163
God Is My Co-Pilot	WAR	163
Blood On the Sun	UA	162
The Enchanted Cottage	RKO	161
A Song to Remember	COL	160
One Thousand Nights	COL	156
Conflict	WAR	156
Those Endearing Charms	RKO	156
Objective Burma	WAR	156
Back to Bataan	RKO	155
The Corn Is Green	WAR	154
It's A Pleasure	RKO	154
Affairs of Susan	PAR	153
The Three Caballeros	RKO	154
Thunderhead-Flicka	FOX	151
Out Of This World	PAR	146
Where Do We Go From Here	FOX	146
Son of Lassie	MGM	146
Picture of Dorian Gray	MGM	145
Bring On the Girls	PAR	144
Tonight and Every Night	COL	143
Salome, Where She Danced	UNI	143
You Came Along	PAR	142
Keep Your Powder Dry	MGM	142
China Sky	RKO	140
Counter-Attack	COL	140
Belle of the Yukon	RKO	138
Roughly Speaking	WAR	138
Hangover Square	FOX	134
Hotel Berlin	WAR	133
Sudan	UNI	133
Naughty Nineties	UNIV	132
A Royal Scandal	FOX	132
The Great John L.	UA	131
Murder, My Sweet	RKO	131
A Medal For Benny	PAR	128
This Man's Navy	MGM	126
Murder, He Says	PAR	122
It's In the Bag	UA	120
Don Juan Quilligan	FOX	116
Col. Blimp	UA	103
The Horn Blows at Midnight	WAR	102

B
FROM $250,000 TO $500,000

Between Two Women	MGM	149
Flame of the Barbary Coast	REP	139
Here Come the Co-eds	UNI	133
Pillow to Post	WAR	126
The Suspect	UNI	125
Tomorrow, the World	UA	125
Frisco Sal	UNI	121
Having Wonderful Crime	RKO	117
That's the Spirit	UNI	117
Brewster's Millions	UA	116
Patrick the Great	UNI	112
The Way Ahead	FOX	108
The Unseen	PAR	104
Escape In the Desert	WAR	104
Errol Carroll's Vanities	REP	103
Bedside Manner	UA	103
On Stage Everybody	UNIV	102
Within These Walls	FOX	102
Molly and Me	FOX	92
Delightfully Dangerous	UA	92
See My Lawyer	UNI	91
Betrayal From the East	RKO	90
Pan Americana	RKO	85
The Fighting Guardsman	COL	84
Twice Blessed	MGM	83

C
FROM $150,000 TO $250,000

Tarzan and the Amazons	RKO	122
The Body Snatcher	RKO	110
The Body Snatcher	RKO	98
The Brighton Strangler	RKO	92
The Cheaters	REP	92
I'll Tell the World	UNIV	87
She Gets Her Man	UN	87
The Frozen Ghost	UNIV	84
Eadie Was A Lady	COL	84
Eve Knew Her Apples	COL	84
Mummies Curse	UNI	84
House of Fear	UNI	84
Steppin' in Society	REP	83
Carribean Mystery	FOX	83
Jungle Captive	UNIV	83
Gentle Annie	MGM	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Showoff	REP	83
Dangerous Passage	PAR	83
Rough, Tough, and Ready	COL	82
A Song For Miss Julie	REP	82
The Bull Fighters	FOX	81
High Powered	PAR	81
What A Blonde	RKO	81
Hitchhike to Happiness	REP	81
The Silver Fleet	PRC	80
Honeymoon Ahead	UNI	80
Zombies On Broadway	RKO	80
I'll Remember April	UNI	80
Leave It to Blondie	COL	80
Nothing But Trouble	MGM	80
Strange Illusion	PRC	79
Two O'Clock Courage	RKO	78
Night Club Girl	UNI	78
My Gal Loves Music	UNI	78
Swing Out Sister	UNI	77
Mr. Emmanuel	UA	76

D
BELOW $150,000

Dillinger	MONO	147
Fighting Lady	FOX	123
Crime, Inc.	PRC	84
Vampire's Ghost	REP	84
Forever Yours	MONO	83
West of the Pecos	RKO	82
Scared Stiff	PAR	82
Big Bonanza	REP	82
G. I. Honeymoon	MON	82
Under Western Skies	UNI	82
The Chicago Kid	REP	82
A Woman in Green	UNIV	81
Thoroughbreds	REP	81
Identity Unknown	REP	81
Tahiti Nights	COL	81
Blonde Ransom	UNIV	80
Booked On Suspicion	COL	80
Phantom of 42nd Street	PRC	80
Power of the Whistler	COL	80
Crime Doctor's Courage	COL	80
Fog Island	PRC	80
A Guy, A Gal, and A Pal	COL	80
I Love A Mystery	COL	79
Swing Out Sister	UNIV	78
Escape in the Fog	COL	78
Scarlet Clue	MONO	78
The Lady Confesses	PRC	78
Ten Cents A Dance	COL	78
Song of the Sarong	UNI	78
Fashion Models	MON	78
Nevada	RKO	78
Rogues Gallery	PRC	78
There Goes Kelly	MON	78
Castle of Crimes	PRC	78
The Missing Corpse	PRC	77
Docks of New York	MON	77
Let's Go Steady	COL	77
Hollywood & Vine	PRC	77
Three's A Crowd	REP	77
Muggs Rides Again	MONO	76
Penthouse Rhythm	UNIV	76
Blonde From Brooklyn	COL	76
The Kid Sister	PRC	76
The Man Who Walked Alone	PRC	76
Youth On Trial	COL	76
Rockin' in the Rockies	COL	74
The Kid Sister	PRC	74
Trouble Chasers	MONO	73
Spell of Amy Nugent	PRC	71

DISTRIBUTORS' BATTING AVERAGE FOR '45

				%
1.	WARNER BROS.	9	Releases	137
2.	MGM	13	Releases	136
3.	PARAMOUNT	13	Releases	133
4.	20TH CENTURY-FOX	16	Releases	130
5.	RKO-RADIO	21	Releases	121
6.	UNITED ARTISTS	9	Releases	114
7.	UNIVERSAL	27	Releases	96
8.	COLUMBIA	21	Releases	93
9.	REPUBLIC	15	Releases	87
10.	MONOGRAM	9	Releases	84
11.	PRC	12	Releases	78

165 Releases

Box Office
DIGEST

VOLUME 16, NO. 26 HOLLYWOOD, CALIF., AUGUST 18, 1945

CURRENT PREVIEWS

★

"DUFFY'S TAVERN"

☆

"PRIDE OF THE MARINES"

☆

"THE LOST WEEKEND"

☆

"UNCLE HARRY"

☆

"TELL IT TO A STAR"

☆

"THE GAY SENORITA"

★

The Box Office Reports:

●

"Anchors Aweigh"

—— Socko

Pasternak Musical Soars High for MGM

●

See Page Five

25c

Published by Robert E. Welsh, 1019 So. Hauser Blvd., Los Angeles 35, California
Phone YOrk 1422; WE 5310 Subscription Rate, $10.00 Per Year

WILD BILL ELLIOTT

★ THE ALL-AMERICAN COWBOY ★



© NEA SERVICE INC
BASED ON FRED HARMAN'S FAMOUS COMIC STRIP
BY SPECIAL ARRANGEMENT WITH STEPHEN SLESINGER

as

RED RYDER

in

PHANTOM OF THE PLAINS

with **BOBBY BLAKE • ALICE FLEMING**
IAN KEITH • WILLIAM HAADE • VIRGINIA CHRISTINE
Directed by LESLEY SELANDER
ORIGINAL SCREEN PLAY BY EARLE SNELL AND CHARLES KENYON

ANOTHER TOP ATTRACTION CELEBRATING REPUBLIC'S TENTH ANNIVERSARY

ANOTHER OF THOSE TOP NOTCH WESTERNS which have made Wild Bill Elliott a bigger attraction with each succeeding picture. Jam-packed with action and ready-made pulling-power!

A REPUBLIC PICTURE

The Box Office
DIGEST
The Industry's
Distinctive Weekly

NOW IT'S POST-WAR

An Editorial by ROBERT E. WELSH

Post-war problems are already with us—and, gosh, with what suddenness they arrived!

It is open season for the great guessing game, for forecasts, dire predictions, and reassuring platitudes.

Are we in for a box office slump? Or will the momentum created by the great theater going splurge of the past few years carry us on through the nation's readjustment and safely into the new era—a prosperous one, we can hope.

Oil up the typewriter, for editorials, for statements of important executive's views, for a parade of statistical crystal gazers.

* * *

Without the slightest desire to be pessimistic, it is impossible to face the blunt fact of increased unemployment without considerable brow-wrinkling.

Estimates that range from an almost immediate six million to a next-Spring eight million of unemployed are rather sobering statistics, whether you accept them in entirety, dilute them, or merely blink a time or two.

Of course, any way you take the figures, they do not mean from six to eight million automatically lifted from the lines that form outside picture theaters.

The sort of people who buy picture theater tickets, the age groups that form the industry's largest cash pool, are factors to take into consideration.

Plus the fact that even for the six to eight million potential unemployed the motion picture screen may well offer the cheapest, and most frequently used, means of relief from the problems of the day.

* * *

There is a problem, a host of them, nevertheless. We can answer with the platitude: It just means we must make better and better pictures, and no poor ones.

That reply has filled many a line of editorial type—or tripe, if you will have it that way—but it has never entirely satisfied us.

It is our own humble opinion that no picture company has ever set out consciously to make a bad picture. They are all, we are all, trying always to make good pictures.

There are different ideas as to what constitutes a good picture—market-wise—at a given time; there are widely varying degrees of competence in the making of even good pictures.

Which sort of brings us to the question: What sort of screen entertainment will these new post-war audiences desire?

* * *

That is anybody's guess—and to the fellow who guesses right most often, and delivers performances to back up his guess, will go the rewards.

There are very few lessons to be learned from the aftermath of World War I. For one thing, the magnitude of the recently concluded conflict, its staggering impact upon every phase of the human economy, dwarf any attempt at a rule of thumb parallel.

For another, most of the lessons we old-timers learned after that last war were to the effect that we didn't know a darned thing about the vagaries of public taste until some one individual gambler showed the way.

You will remember that war pictures were taboo, poisonous, until "The Big Parade" started just that—an almost unending parade. "Journey's End" and "What Price Glory" crashed to stage success, and eventually repeated on the screen; and we built on up to an "All Quiet on the Western Front." Passing over in our memories, with shudders, a host of mediocre offerings.

Meanwhile "good" pictures were being made, and meeting with varying success, that merely concerned the comedy and drama of ordinary life.

Then came the gangster picture era—with flaming titles too numerous to need recalling. Again the jackpot for some lucky—or farsighted—producers. And there was the period for solid "character" dramas, keyed by the success of Emil Jannings.

Today, this post-war time, we have sound—and the preeminence of the gay and colorful musical as top entertainment.

But what will all the stories, the plots, concern? There's the spot for your guess. And may you all be right.

DISTRIBUTORS' BATTING AVERAGE FOR '45

1.	MGM	15	Releases	137
2.	WARNER BROS.	10	Releases	136
3.	PARAMOUNT	14	Releases	136
4.	20TH CENTURY-FOX	17	Releases	130
5.	RKO-RADIO	22	Releases	118
6.	UNITED ARTISTS	10	Releases	118
7.	UNIVERSAL	28	Releases	95
8.	COLUMBIA	21	Releases	93
9.	REPUBLIC	16	Releases	86
10.	MONOGRAM	9	Releases	84
11.	PRC	12	Releases	78
		174	Releases	

Box Office Digest

DIGEST "HONOR BOX"

This Week MGM Wins With "ANCHORS AWEIGH"

192%



JOE PASTERNAK

THE PICTURE

Producer
Joe Pasternak

Director
George Sidney

Screenplay
Isobel Lennart

Photography
Robert Planek
Charles Boyle

Musical direction
Georgie Stoll

Dance sequences by
Gene Kelly

Songs by
Jule Styne
Sammy Cahn

THE PLAYERS

Frank Sinatra
Kathryn Grayson
Gene Kelly
Jose Iturbi
Dean Stockwell
Pamela Britton
"Rags" Ragland
Billy Gilbert
Henry O'Neill
Carlos Ramirez
Edgar Kennedy
Grady Sutton
Leon Ames
Sharon McManus
James Flavin
James Burke
Henry Armetta
Chester Clute



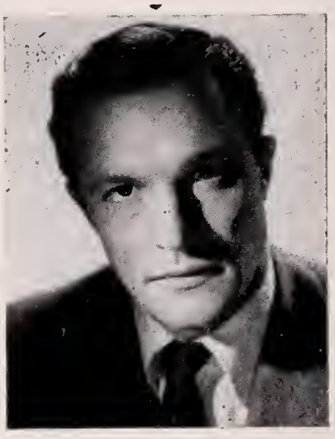
GEORGE SIDNEY



FRANK SINATRA



KATHRYN GRAYSON



GENE KELLY



GEORGE STOLL



JULE STYNE and SAMMY CAHN



JOSE ITURBI

The Box Office: "Anchors Aweigh" Hits Sensational B. O. Figures for Metro

By NORMAN WEBB

Of Nine New Releases in the Past Week, Five Ran Over 100%, Two Came Through Okay, and Two Were on the Weak Side

9 NEW RELEASES NOT IN LAST ISSUE

		%	*We Est.*
Anchors Aweigh	MGM	192	180
Incendiary Blonde	PAR	172	170
G.I. Joe	UA	163	150
Xmas In Connecticut	WAR	162	155
Junior Miss	FOX	127	140
The Beautiful Cheat	UNIV	84	85
Bewitched	MGM	84	85
Road to Alcatraz	REP	77	80
Falcon In San Francisco	RKO	74	75

MGM—2 Releases

MGM walks away with top honors this week with their big new Technicolor musical "Anchors Aweigh," which on its opening figures is doing exceptionally strong business from coast to coast averaging 192 per cent, with a strong possibility that this figure may jump higher and possibly turn out to be this year's top release. In certain situations especially where this picture is being presented with a stage show, the turn-over is holding the figures down, as "Anchors Aweigh" alone runs over two and one-half hours.

Frank Sinatra, Gene Kelly and Kathryn Grayson are co-starred in this outstanding musical which features a great variety of exceptional musical numbers and dancing. This is undoubtedly Sinatra's best picture to date and stardom is now predicted for Kathryn Grayson, while Gene Kelly is still in service. Jose Iturbi, Pamela Britton, Rags Ragland, Billy Gilbert and Carlos Ramirez head the big featured cast and there is also a very striking cartoon and real life animated sequence.

Jule Styne and Sammy Cahn contributed several new outstanding musical hits with the musical direction under the supervision of Georgie Stoll. Producer Joe Pasternak and Director George Sidney, both of whom have contributed to many of MGM's outstanding box office hits, are responsible for the spectacular success of "Anchors Aweigh."

MGM's second release, "Bewitched," 84 per cent, is a better than average programmer although it is not pulling too strong because of the heavy theme and lack of marquee names.

Phyllis Thaxter, MGM's new leading lady who scored so strongly in "Thirty Seconds Over Tokyo," is co-starred with Horace McNally, with Edmund Gwenn, Addison Richards and Kathleen Lockhart heading the featured cast. Jerry Bresler produced and Arch Oboler directed and also wrote the screen play. This picture should be booked with a comedy, musical or something on the lighter side.

PARAMOUNT—1 Release

Paramount Studios have one of their biggest box office hits in a long time with the new Betty Hutton production "Incendiary Blonde," 172 per cent, an outstanding Technicolor melodrama with outstanding musical numbers, based on the life of the late Texas Guinan. This picture has plenty of production value and is chuck full of entertainment and accordingly it is certainly registering very high at the box office. It is no wonder that Paramount selected this picture as its "Third of A Century" anniversary special.

Co-starred with Miss Hutton is Arturo de Cordova who has gained much popularity recently because of the success of "Frenchman's Creek" and "A Medal For Benny." Academy Award winner Barry Fitzgerald heads the big featured cast, which also includes Bill Goodwin, Charlie Ruggles, Albert Dekker, Maurice Rocco and many others. This is a definite hold-over picture.

George Marshall, long considered one of Paramount's ace directors, handled the megaphone, and Joe Sistrom produced.

UNITED ARTISTS—Also 1 Release

United Artists Exchanges have a strong box office contender with "G.I. Joe," 163 per cent, the latest release from the Lester Cowan unit. Based on the life of the late Ernie Pyle, "G.I. Joe" has been exceptionally well received by the press, both trade and national, and backed by a strong exploitation campaign this production is really bringing in the money. With so many men still in the armed forces "G.I. Joe" is bound to have a terrific mass appeal, and even though it is on the heavy side, women are supporting the box office in unusually strong numbers for this type of picture.

Burgess Meredith, recently discharged from service, portrays the famous news correspondent, Ernie Pyle. Robert Mitchum heads the featured cast, with Freddie Steele, Wally Cassell, Jimmy Lloyd and Jack Reilly, all service men, heading the supporting cast. Billy Wellman turned in a fine directorial job for Producer Lester Cowan.

WARNER'S—1 Release

Warner Brothers-First National add to their long parade of hits with a fine box office number, "Christmas in Connecticut," which has opened up at a 162 per cent average.

Barbara Stanwyck and Dennis Morgan, always box office bets, are co-starred in this entertaining farce comedy. Sydney Greenstreet, S. Z. Sakall, Reginald Gardiner, Frank Jenks, and Joyce Compton complete the featured cast. Peter Godfrey directed for Producer William Jacobs.

FOX—1 Release

20th Century-Fox Studios' new release is "Junior Miss," which is doing fairly well at a 127 per cent average, but considerably below the figure we had estimated. Although this is the type of a picture that will build on word-of-mouth advertising as has already been proven by the figures at the New York Rivoli, where the second and third weeks were stronger than the opening week.

The same thing has just happened in Los Angeles, where word-of-mouth forced a holdover at the three ace houses and an additional Carthay Circle booking.

Little Peggy Ann Garner who did so well in "A Tree Grows In Brooklyn" and "Nob Hill," is starred in "Junior Miss" which was adapted from the popular Broadway play of the same name. Allyn Joslyn and Sylvia Field portray Peggy's mother and dad, with Faye Marlow, John Alexander, Mona Freeman and Connie Gilchrist in supporting roles. Producer William Perlberg and Director George Seaton, whose recent release, "Diamond Horseshoe," was a big box office hit, also made "Junior Miss."

UNIVERSAL—1 Release

Universal's latest entry, "The Beautiful Cheat," 84 per cent, is a fairly amusing program comedy, introducing some musical numbers. Bonita Granville and Noah Berry, Jr. are co-starred with Edward Fielding, Margaret Irving, Carol Hughes and Edward Gargan in the featured cast. Charles Barton produced and directed.

(*Continued on Page 23*)

PICTURES "GOING UP"

		Was	*Now*
Valley of Decision	MGM	194	203
Thrill of a Romance	MGM	191	194
Along Came Jones	RKO	170	175
The Corn Is Green	WAR	154	165
Affairs of Susan	PAR	153	155
Where Do We Go From Here	FOX	146	151
Bring On the Girls	PAR	144	148
Naughty Nineties	UNIV	132	146
Pillow to Post	WAR	126	130
Col. Blimp	UA	103	107
On Stage Everybody	UNIV	102	107

PICTURES "GOING DOWN"

		Was	*Now*
Frisco Sal	UNIV	121	117
That's The Spirit	UNIV	117	111
Body Snatcher	RKO	110	102
See My Lawyer	UNIV	91	87
Brighton Strangler	RKO	92	86
Gentle Annie	MGM	83	81
Lady Confesses	PRC	78	75

THE BIG ONES COME FROM M·G·M!

"VALLEY OF DECISION"

"THRILL OF A ROMANCE"
(TECHNICOLOR)

"SON OF LASSIE"
(TECHNICOLOR)

"WITHOUT LOVE"

"THE CLOCK"

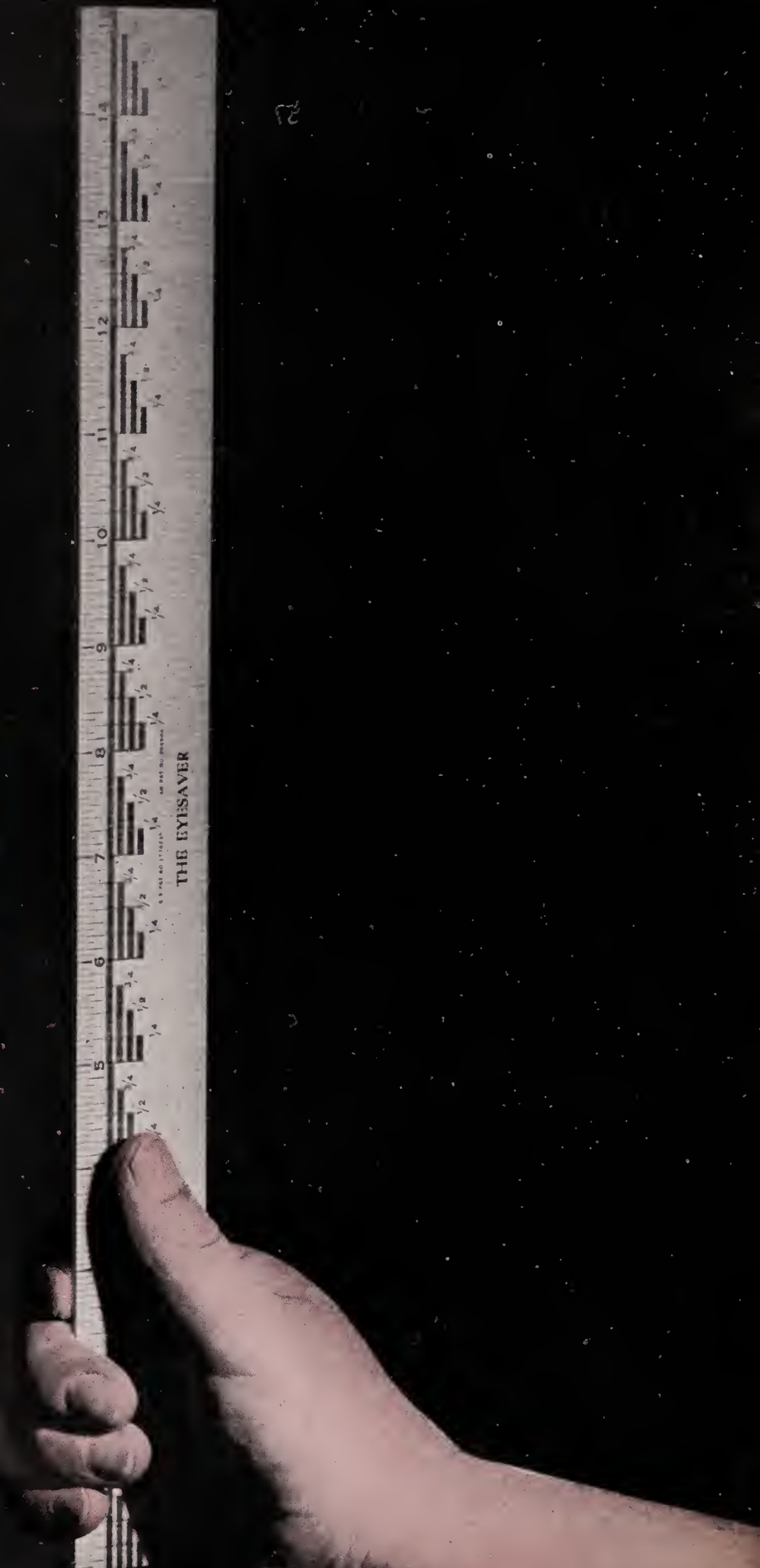
"MEET ME IN ST. LOUIS"
(TECHNICOLOR)

"NATIONAL VELVET"
(TECHNICOLOR)

"PICTURE OF DORIAN GRAY"

"30 SECONDS OVER TOKYO"

AND MORE! MORE! MORE!



AND HERE'S THE NEXT M·G·M BIG ONE!



ON WAVES OF SONG, LAUGHTER AND ROMANCE!

M-G-M presents

FRANK SINATRA

KATHRYN GRAYSON

GENE KELLY



ANCHORS AWEIGH

PHOTOGRAPHED IN TECHNICOLOR



with JOSE ITURBI

DEAN STOCKWELL · PAMELA BRITTON "RAGS" RAGLAND · BILLY GILBE
HENRY O'NEILL · Directed by GEORGE SIDNEY · Produced by JOE PASTERN

NOW PLAYING:

THE LOS ANGELES, Downtown

THE EGYPTIAN, in Hollywood

THE FOX-RITZ, on the Miracle Mile

THE HONOR BOX WINNER

JOE PASTERNAK

Produced

Thank You,

GEORGE SIDNEY . . .

For a grand, grand job, and thanks to all the rest of you who helped to make "ANCHORS AWEIGH."

"Anchors Aweigh"

A METRO-GOLDWYN-MAYER PICTURE

THE HONOR BOX WINNER

GEORGE SIDNEY

Director

Just Completed
"THE HARVEY GIRLS"

In Preparation
"HOLIDAY IN MEXICO"

"Anchors Aweigh"

A METRO-GOLDWYN-MAYER PICTURE

THE HONOR BOX WINNER



FRANK SINATRA

"Anchors Aweigh"

A METRO-GOLDWYN-MAYER PICTURE

THE HONOR BOX WINNER



KATHRYN GRAYSON

"Anchors Aweigh"

A METRO-GOLDWYN-MAYER PICTURE

THE HONOR BOX WINNER

GEORGIE STOLL

Musical Direction



"Anchors Aweigh"



A METRO-GOLDWYN-MAYER PICTURE

THE HONOR BOX WINNER

Jule Styne .. Sammy Cahn

Music and Lyrics

"Anchors Aweigh"

A METRO-GOLDWYN-MAYER PICTURE

"Duffy's Tavern" . . . . . Hits the High Spot

(PARAMOUNT)

The Digest's Box Office Estimate:

175%

Associate producer .....Danny Dare
Director .....Hal Walker

The Players: Bing Crosby, Betty Hutton, Paulette Goddard, Alan Ladd, Dorothy Lamour, Eddie Bracken, Brian Donlevy, Sonny Tufts, Veronica Lake, Arturo de Cordova, Barry Fitzgerald, Cass Daley, Diana Lynn, Victor Moore, Marjorie Reynolds, Barry Sullivan, Ed Gardner, Charles Cantor, Eddie Green, Ann Thomas, Robert Benchley, William Demarest, Howard da Silva, Billy DeWolfe, Walter Abel, Johnny Coy, Miriam Franklin, Charles Quigley, Olga San Juan, Robert Watson, Gary Crosby, Philip Crosby, Dennis Crosby and Lin Crosby.

Photography .....Lionel Lindon
Musical direction .....Robert Emmet Dolan
Time .....98 minutes

"Duffy's Tavern" is one of those three-ring circus affairs. Maybe we should say umpty-umpty-ringed circuses.

About every star on the Paramount payroll is present, many stellar features have been lured within the fold for the occasion, and, of course, there is Ed Gardner himself, maestro of Duffy's Tavern.

The reviewer who strives for a box office forecast on this sort of show is just sticking his neck out for the sake of his statistical ego. If you can pile the box office draw of all those names into your standard marquee you may bust the concrete seams of any theater. Even if you can only go half way on the marquee you have a money picture.

Which is principally because of the fact that such an aggregation of talent could hardly fail to make entertainment. And under the guiding production hand of Danny Dare, the assured direction of Hal Walker, the talent multitude does evolve into good entertainment.

It is all-out corny entertainment, built on the simple premise of accenting the laughs, spot-lighting the specialties, and sending the customer home happy. The boys cooked up enough plot to give events an excuse, and then they went to town on a revue. That word revue gets quite a tossing around in film dictionaries, but this is a revue in the best tradition of the stage planking.

It seems almost hopeless to go through with a routine review that should mention story, players, and the elements of standard performance. Look the cast over, figure that all troupers of that quality are always in there pitching, add the fact that Dare's production guidance shows ability to streamline such an avalanche of talent, and that director Hal Walker sweat it through. Walker, among the newest of the industry's future possibilities to be elevated to direction, needs no more service ribbons to prove his skill.

If you must have names—we will first report that the widespread radio audience of Ed Gardner, attracted by the title, will not be disappointed when they meet the gang in person—Ed himself, Barry Sullivan, Victor Moore, Marjorie Reynolds, Charles Cantor, Eddie Green, Ann Thomas. How that preview audience ate 'em up!

If you wish us to go on to tell you that such people as Bing Crosby, Betty Hutton, Paulette Goddard, Alan Ladd, Dorothy Lamour, Eddie Bracken, Brian Donlevy, Sonny Tufts, Arturo de Cordova, Veronica Lake, are show stoppers any time they hit the celluloid—well, you have made us do it.

And just to get even we will make you listen to the fact that Barry Fitzgerald, Robert Benchley, Diana Lynn, Cass Daley, are in there pitching. Along with a group of four—Crosby youngsters—who do not hurt either a marquee or a show.

Sock song numbers are so numerous that mention seems wasteful in these paper-drive days. Tops are the new numbers by Johnny Burke and James Van Heusen, and welcome are some re-dressed oldies.

In the event that you think we have just been talking about a circus all this time, let the final paragraph register the fact that director Hal Walker kept the fundamental in mind—he actually makes his near-plot function to a speed finish.

Exhibitor's Booking Suggestion: The circus has come to town. . . . Previewed Aug. 16th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "It can't very well miss."

VARIETY: "Fast-moving, stream-lined comedy revue."

Current Previews

		%
"DUFFY'S TAVERN"	PARA	175
"PRIDE OF THE MARINES"	WARNERS	160
"UNCLE HARRY"	UNIV	125
"THE LOST WEEKEND"	PARA	150
"TELL IT TO A STAR"	REP	80
"THE GAY SENORITA"	COL	80

"The Gay Senorita" . . . Very Light Fare

(COLUMBIA)

The Digest's Box Office Estimate:

80%

Producer .....Jay Gorney
Director .....Arthur Dreifuss

The Players: Jinx Falkenburg, Jim Bannon, Steve Cochran, Corinna Mura, Thurston Hall, Isabelita, Isabel Withers.

Photography .....Burnett Guffey
Time .....68 minutes

This is a pleasantly interesting bit of fluff, that won't hurt any in the filler spot on a strong bill, but won't do more than kill time in any situation.

Its asset is the fact that the producers did not have to fall back on any of the trite story premises to excuse an hour or so of light humor and Mexican music—particularly do they dodge any variation of the back stage evil. Contributing assets are the charm of the Mexican music and dancing, the beauty of the senoritas—real or synthetic, we know not—gathered for the occasion.

Its liability is a general air of "oh what" that indicates a budget job, without particular ambitions. It has affected the director and even seems to have influenced the players.

It seems too bad that with all the deserved publicity for her home and overseas work for the soldiers that Jinx Falkenburg doesn't get the screen break to match up. She is beautiful to look at here, but as usual either hasn't the spark to click solidly on celluloid or else Columbia just doesn't know how to do that trick with its potential stars.

Basis of the yarn is the projected wrecking of a colorful, and historical, section of a city such as Los Angeles which recalls past Mexican days, for a modern warehouse. Thurston Hall is the stuffy menace planning the desecration, Jim Bannon is his son who starts out helping but finishes in love with Jinx, leader of the protesting Latins.

None of the players overcome the general lackadaisical atmosphere of the scripting and direction to any extent, but surprisingly the relief from routine enables the lighter entertainment elements to fill out the hour without too much squirming of the seat-holder.

Exhibitor's Booking Suggestion: Filler. . . . Previewed Aug. 10th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Hardly enough of a premise on which to base even a lower bracket film."

"Pride of Marines" . . . Packs Stiff Punch

(WARNER BROS.)

The Digest's Box Office Estimate:

160%

Producer ..... **Jerry Wald**

Director ..... **Delmer Daves**

The Players: John Garfield, Eleanor Parker, Dane Clark, John Ridgely, Rosemary De Camp, Ann Doran, Ann Rodd, Warren Douglas, Don McGuire, Roy Mallinson, Tom D'Andrea, Stephen Richards, Anthony Caruso, Moroni Olsen, Dave Willock, John Sheridan, John Miles, John Compton, Lennie Bremen, Michael Brown.

Photography ..... **Peverell Marley**

Time ..... **130 minutes**

This is a money picture, and one of which the industry may be proud. That's a very neat combination, particularly coming in these days when all would seem to have been told screen-wise of the glory of American fighting arms.

Sincerity of handling by Producer Jerry Wald and Director Delmer Daves, plus a top-flight performance by John Garfield, are the ace items weighing the scales for the corking result achieved. Nor should the feminine angle be forgotten in the trouping list; for once a service yarn tells a real love story, and as a result Eleanor Parker registers star possibilities.

The picture runs 130 minutes—unfortunate from two angles, it will reduce the turn-over, and it does seem to delay entrance of the real entertainment elements of the story.

In simple outline, this is the story of Al Schmid, famed Marine hero who was blinded in heroic action at Guadalcanal, and the telling of his return to a new and sightless life, to the girl of his youth who has remained so faithful and is now his wife. That's the outline, and the outline itself has secured a close place in American hearts.

But while the outline gives hint of the possibilities in the screening, it cannot give full realization of the fully rounded picture that is here shown of one typical American, of many typical Americans on the battle front and the home front, of the dramatic and humanly humorous moments that have been interwoven in the telling.

The story starts with the pre-war Al Schmid to establish his typical American character, and ends while he is facing post-war problems of adjustment—again a note of the typical. Delmer Daves has directed his wealth of material with a sure hand, delightfully light for his moments of romance, punchy for his drama, well paced throughout.

The performances range from superb to very, very good—and not even the slightest of bits rating lower. John Garfield gives a reality to the Al Schmid role that is the essence of acting skill. This Eleanor Parker, as mentioned above, in the one picture becomes an important Warner asset. Dane Clark paces the outstanding Garfield performance step for step with his characterization of Lee Diamond, buddy of Schmid's. Tom Andrea contributes greatly to the picture with a couple of comedy routines, skillfully done, intelligently spotted in the picture's action.

John Ridgely, Ann Doran, and Rosemary DeCamp make good use of the best of the other supporting parts.

Exhibitor's Booking Suggestion: Solid attraction. . . . Previewed Aug. 6th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Boasts a terrific love story and packs a couple of tremendous wallops."

VARIETY: "A stirring picture . . . will spellbind any audience."

"The Lost Weekend" . Problem Pic About Problem

(PARAMOUNT)

The Digest's Box Office Estimate:

150%

Produced by ..... **Charles Brackett**

Director ..... **Billy Wilder**

The Players: Ray Milland, Jane Wyman, Phillip Terry, Howard de Sylva, Doris Dowling, Frank Faylen, Mary Young, Lilian Fontaine, Anita Bolster, Lewis L. Russell, Frank Orth.

Photography ..... **John F. Seitz**

Time ..... **100 minutes**

This is a tough one on which to advise the exhibitor, and the chain booker.

If it had been produced by an independent for the exploitation market—and entirely disregarding the fact that no indie for that market could ever corral the picture making skill evident here—it would be automatic to say: "Here is a big money exploitation bet."

It is not so easy for the reviewer to get off the hot spot in the case of "The Lost Weekend." Here is a picture bearing the Paramount trademark, going to the mixed audiences of Paramount's own houses and to the customers with their varied clienteles.

Taken boldly on the strength of its unpleasant theme, and the unpleasant things that happen, it is a horror picture. But this is not the sort of zombie, werewolf, gorilla gal, mad scientist horror that fills the seats of horror theaters.

It is a weird adventure in dipsomania—and that is probably the sort of horror that can be called "adult horror." Sold as such, it will undoubtedly be a heavy money-maker—but the spotting and the selling must be geared to that premise. The customers who like this picture will buzz and talk about it to big grosses; the ones who don't like it will be sore at you for spiking their nightmares under the guise of entertainment.

Ray Milland is seen as a writer with more love for the Demon Rum than for his career. Failing to keep a weekend appointment with his brother he has that 72 hours or so to spend in plain and fancy drinking. And what a weekend that becomes! Through the medium of conversations with a bartender, the unfolding of Milland's wrecked life, we learn more about the evils of drink than any of the wildest W.C.T.U. agitators ever imagined. Milland is the epitome—if that is the word that can be used—of alcoholics. What happens to him shouldn't happen to anybody—though members of the audiences will probably say that they have it on the best of authority, it does happen to lots of "other" people.

Sharp characterization in the script combines with what seems an inspired performance to place the Milland contribution in the mid-year running for an Academy Award. Necessarily, he must carry the picture with the off-scene aid of John Barleycorn, but there is able trouping company in the contributions of Jane Wyman, Howard DeSylva, Doris Dowling, Frank Faylen, Phillip Terry, and Frank Orth.

Producer Charles Brackett, and also screenwriter Charles Brackett, have performed a herculean job in bringing this tricky subject to the screen, with director Billy Wilder punching home every value in his script and cast.

Exhibitor's Booking Suggestion: A special problem for booking and selling. . . . Previewed Aug. 9th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Undoubtedly the best horror picture of the year."

VARIETY: "One of the season's finest dramatic pictures."

See* Box Office Production Chart *In This Issue !

F.l.a.s.h.e.s. KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★ Darryl Zanuck's production idea which resulted in "The House On 92nd Street" is now disclosed to be the inside story of the atom bomb and German efforts to sabotage it, but that fact will not be stressed in the exploitation to avoid giving a freak angle to a picture that has turned out so good a meller as to stand on its own feet. "House on 92nd Street" was directed by Henry Hathaway.

★★★ Mack Gordon, consistently top song writer in teaming with Harry Warren and others, has been upped to producer rank. His first will be a Technicolor musical, "Three Little Girls in Blue." Cesar Romero, recently returned from the Coast Guard, only member of cast so far spotted.

★★★ Spyros Skouras, 20th prexy, has been at the studio for conferences with Joe Schenck and Darryl Zanuck, interrupted when Schenck was forced to a Cedars of Lebanon Hospital stay by threatened pneumonia. His physician, Dr. Myron Prinzmetal, reports the danger past.

★★★ Latest addition to the Robert Bassler production schedule is "Precinct No. 33." Bassler, now winding up on "Smoky," also has on his list, "The High Window," "Party Line," and "The Home Stretch."

★★★ Next production assignment for Producer Louis D. Lighton is "Home, Sweet Homicide," a Craig Rice murder mystery for which Peggy Ann Garner and Barbara Whiting are the only players so far set.

★★★ Bill Perlberg will handle producer reins on "Chicken Every Sunday," and John Cromwell may direct. Darryl Zanuck bought the subject from Warners who had originally purchased it for $200,000 as a planned Mervyn LeRoy picture when that director was with the Valley lot.

Republic ☆ ☆ ☆

★★★ Ben Hecht came in from Laguna Beach for conferences with H. J. Yates. Hecht's first production under his new Republic deal will be based on his original, "Spectre of the Rose," and he will probably check in at the studio in October.

★★★ Reports are strong that Captain John Ford will soon receive his release from the Navy and that negotiations are on for one of the individual producing unit deals such as Herbert J. Yates has recently signed with leading directors. Ford has just completed "They Were Expendable," on leave from the Navy to MGM, with John Wayne and Robert Montgomery starred, and would likely plan a John Wayne special for his Republic debut.

★★★ Al Wilson has closed with Steve Sekely for direction on two more pictures.

★★★ Ann Rutherford will surprise by doing a heavy role in Herman Millakowsky's production "Murder in the Music Hall."

★★★ Joseph Schildkraut's next starring vehicle will be "The Uninvited Guest," with Vera Ruba Ralston in the top feminine spot.

RKO-Radio ☆ ☆ ☆

★★★ Studio chief Charles Koerner and publicity head Perry Lieber are back at the studio after New York conferences.

★★★ Reports are that the Dave Butler picture to be made for RKO release, starring Bing Crosby and Bob Hope, will be a subject concerning the United States Navy.

★★★ Actor Kent Smith, after two years in Uncle Sam's uniform, has returned to the studio and draws an immediate assignment in "Some Must Watch."

★★★ Director Eddie Dmytryk has been assigned a plum in Dore Schary's special, "They Dream of Home," first under the new Vanguard-RKO deal for four pictures.

★★★ Ann Jeffries draws the top femme spot in the next Alan Carney-Wally Brown comedy, Les Goodwin directing, Herman Schlom producing.

★★★ Pat O'Brien has been signed to star in "Galveston," special to be built about the famous flood disaster. Ed Marin will direct, J. Robert Bren producing.

★★★ Tim Whelan has been set to direct "Badman's Territory," outdoor special to star Randolph Scott. George "Gabby" Hayes is the only other cast member so far set.

★★★ Felix Feist has withdrawn from direction of the next Eddie Cantor feature, planning to rest until setting up a new independent production deal. John Auer takes over the Cantor opus.

★★★ George Brent has been set for a two picture RKO deal. First will be "Some Must Watch," which also includes Dorothy McGuire, Ethel Barrymore, Kent Smith, and Gordon Oliver. Second on list is "Desirable Woman" which will star Joan Bennett. Robert Siodmak directs "Some Must Watch."

M-G-M ☆ ☆ ☆

★★★ Arthur Freed's production schedule now has "The Pirate," with plans to build the property, purchased some two years ago, as a Judy Garland starrer.

★★★ Carey Wilson has been set as producer on "Christian of the Bounty," a sequel to "Mutiny on the Bounty," still to be written in novel form. Clark Gable will likely be the star.

★★★ Director Busby Berkely, long inactive, will return to the MGM fold to do a musical under Arthur Freed supervision.

★★★ Fred Zinneman will direct "Army Brat," with the young star "Butch" Jenkins featured.

★★★ Illness forced Harold Buquet to drop plans for direction of "The Green Years." A quick deal was made with Victor Saville, then in New York preparatory to going to England, to take over.

★★★ Frank Sinatra has closed a deal by which his own publishing firm will issue the songs he croons in Metro pictures.

Paramount ☆ ☆ ☆

★★★ Joe Sistrom, formerly associate producer, and more recently executive assistant to Henry Ginsberg, studio tops, has arranged a release from his Paramount contract and will rest before announcing future plans.

★★★ Robert Gillham, for so many years Paramount's national advertising manager, has resigned and will be coming to Hollywood to take over a liaison post with the industry and its personalities for the J. Walter Thompson Agency.

★★★ "Monsieur Beaucaire," the Bob Hope special which Paul Jones will produce, George Marshall directing, has added Patric Knowles to the cast.

★★★ Ann Dvorak, who recently scored so sensational a return to the American screen with Republic's "Flame of the Barbary Coast," and whose deal is split between the Valley lot and Paramount, will have the lead in "Immortal Wife," a coming important special with Karl Tunberg production.

★★★ Paramount has renewed the directorial contract of John Farrow, currently winding up on "Calcutta."

International ☆ ☆ ☆

★★★ Production chief William Goetz has closed with Orson Wells to produce and play in a special feature that will also include other stellar names. S. P. Eagle, who most recently produced for 20th-Fox with Boris Morris, will be associated with Welles on the production.

★★★ Robert Goldstein, Eastern representative for International, has returned to New York after a three week session with William Goetz and Leo Spitz. While here he viewed an early cut of "Tomorrow Is Forever."

★★★ Loretta Young is being sought for the top femme spot in the Orson Welles picture. Both Welles and S. P. Eagle have already checked in at the International studios.

(*Continued on Page 17*)

"Uncle Harry" . . . Class Psycho Thriller

(UNIVERSAL)

The Digest's Box Office Estimate:

125%

Presented by.....**Charles K. Feldman**

Producer .....**Joan Harrison**

The Players: George Sanders, Geraldine Fitzgerald, Ella Raines, Sara Allgood, Moyna MacGill, Samuel S. Hinds, Harry Von Zell, Ethel Griffies, Judy Clark, Craig Reynolds, Will Wright, Arthur Loft, Irene Tedrow, Coulter Irwin, Dawn Bender.

Photography .....**Paul Ivano**

Time .....**80 minutes**

Charles K Feldman continues his consistently successful production career with the presentation of "Uncle Harry," produced for Universal release by Joan Harrison, and directed by Robert Siodmak.

It is the grim sort of psycho yarn, told with punchy effect and yet with the deftly light hand of class story telling, that is doing right well these days at the box office. Seemingly, many of these yarns of the past few seasons make for unpleasant theater entertainment, and for many mass audiences they do, but on the other hand, when well told, they add to the solid audience interest while being viewed a dividend in unusual word-of-mouth build-up. They are talked about.

As will be the case with "Uncle Harry." We have had the themes in which an overloving parent, usually a mother, ruined the life of son or daughter, even the reverse complex. This time we find a sister, full to the brim with possessive love for her brother, wreaking havoc in his life. Or, almost. For when love enters the picture, the sister's intense jealousy which she believes to be protection, goes to the phase that makes for good story telling. And love wins out.

The plot and scripting allow for unusual performances by a superb cast. Geraldine Fitzgerald is the outwardly marvelous, inwardly worm-ridden, sister, George Sanders, the brother, and Ella Raines the love interest that precipitates events.

These characterizations, particularly those of Miss Fitzgerald and Sanders, are not walk-through roles. Both players deliver with incisive effectiveness, as does Miss Raines in an equally important, but less opportunistic part. Support is studded with top performances.

The picture is a bright ledger number for Feldman and Miss Harrison, on the guiding end, and a medal of honor winner for Director Robert Siodmak. He has handled an exceptionally intelligent script with complete sympathy, pacing his action for full milking of his moments of theater while steadily moving suspensefully to its climax. Particularly is he skillful in the handling of his troupers for characterizations that are underplayed and, for that reason, all the more effective.

Exhibitor's Booking Suggestion: Not for every type of audience, but on the whole powerful, and interesting, psycho drama. . . . Previewed Aug. 7th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Most of the picture is all to the good."

VARIETY: "Might be reckoned almost in the nature of a dramatic experiment, and its draw remains in this category."

"Tell It to a Star" . . . Pleasing Programmer

(REPUBLIC)

The Digest's Box Office Estimate:

80%

Supervising producer .....**Armand Schaefer**

Associate producer .....**Walter Goetz**

Director .....**Frank McDonald**

The Players: Ruth Terry, Robert Livingston, Alan Mowbray, Franklin Pangborn, Isabel Randolph, Eddie Marr, Adrian Booth, Frank Orth, Tom Dugan, George Chandler, Mary McCarty, William B. Davidson, Aurora Miranda.

Photography .....**Ernest Miller**

Time .....**67 minutes**

"Tell It To a Star" will give general satisfaction in its market. It is a workmanlike job of budget picture-making, better than average in cast values, blessed with a number of really good song numbers.

The story gives Alan Mobray a meaty role as a fake colonel on the make at a Florida resort, where his neice, Ruth Terry is a cigaret girl with ambitions for a singing career, and particularly a spot with Robert Livingston's orchestra.

There is sufficient of complicated incident to justify the word plot, an abundance of meaty situations for the players to deliver, and all has been handled capably by director Frank McDonald.

Songs that register are "You're So Good to Me," a Jule Styne-Sammy Cahn number rendered by Adrian Booth, and "Love Me or Leave Me," by Gus Cahn and Walter Donaldson. Miss Terry registers pleasingly with the latter, as well as with an oldie favorite, "Tell It to a Star." Aurora Miranda pleases in a Latin number that is framed with dancing, "A Batucada Cemecu."

Exhibitor's Booking Suggestion: Good bet for many booking spots. . . . Previewed Aug. 9th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Inoffensive hour of minor entertainment."

F-L-A-S-H-E-S . . . .

(*Continued from Page* 16)

Monogram ☆ ☆ ☆

★★★ Monogram has concluded an important national tie-up with the papers syndicating "Joe Palooka" in creating a search for the player to handle the title role in the series which the company will make for the screen.

★★★ September 7th has been set for the starting date on "Charlie Chan in Mexico," starring Sidney Toler, James Burkett producing, and Phil Karlson directing. Much background footage has already been photographed.

★★★ Current encouraging sales reports have resulted in a 50 per cent boost in "Cisco Kid" budgets, with much of the added money to go for the inclusion of top musical specialties in the series number.

Here & There ☆ ☆ ☆

★★★ Producer Walter Colmes has secured complete rights for the popular Johnny Fletcher detective stories, and is negotiating a major release for the series.

★★★ Leo McCarthy, sales manager of PRC for its formative period, more recently planning a series of pictures as PRC producer, is securing his release from the company. Report is that McCarthy has independent plans that will come to action now that V-J day has arrived.

★★★ Report is that David O. Selznick will journey to England for his production collaboration with the J. Arthur Rank interests, "Mary Magdalene," after leaving three scripts here for production—with long distance, across-the-ocean, supervision.

★★★ Robert Golden has started production on his United Artists picture, "Breakfast in Hollywood," and is startling the columnists with the specialty names being lined up.

★★★ PRC's Leon Fromkess has closed a deal with Harry Von Zell for three years, one a year on the PRC ticket. He is currently in PRC's "How Do You Do?"

Universal ☆ ☆ ☆

★★★ Marjorie Riordan has the feminine lead in the current Roy William Neill producer-director "Sherlock Holmes" episode.

★★★ "Coincidence" is the latest title added to the Joan Harrison producing schedule.

★★★ Shooting has started on "Canyon Passage," Jacques Tourneur directing. Brian Donlevy and Dana Andrews are in the top roles, with Preston Foster recently added for a heavy characterization.

Francie of "A Tree Grows in

Junior



PEGGY ANN GARNER



with Allyn Joslyn · Michael Dunne

Sylvia Field · Barbara Whiting · Stanley

Directed by GEORGE SEATON ·

Screen Play by George Seaton · From the Stage Play by Jerome Chodorov and Josep



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· Faye Marlowe · Mona Freeman

Prager · John Alexander · Connie Gilchrist

Produced by WILLIAM PERLBERG

ields · Based upon the Stories by Sally Benson · Produced upon the Stage by Max Gordon

Box Office Digest Advance Production Chart

COLUMBIA PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Over 21	Sid Buckman	Chas. Vidor	Irene Dunne, Alex Knox	Chas. Coburn, Jeff Donnell
Gay Senorita	Jay Gorney	Art Dreifus	Jinx Falkenburg	Jim Bannon
BACK LOG IN CUTTING ROOM				
Mark of the Whistler	R. Flotbow	Wm. Castle	Richard Dix	Janls Carter
Blackie's Rendezvous	Alex Tburn-Taxis	Arthur Dreifus	Chester Morris	Nina Foch
Adventures of Rusty	Leonard Picker	P. Burnford	Ted Donaldson-Conrad Nagel	Margaret Lindsay
Kiss and Tell	Siegel-Abbott-Herbert	Richard Wallace	Sbirley Temple, Walter Abel	Mary Phillips-Ed Buchanan
Crime Dr.'s Warning	R. Flothow	Wm. Castle	Warner Baxter	Dusty Anderson
Bandit of Sher. Forest (T)	Picker-Sanforth	Henry Levin	Cornell Wilde, Anita Louise	Ed Buchanan, Larry Moore
Wouldn't Say Yes	V. Van Upp	Al Hall	Roz Russell, Lee Bowman	Adele Jergens
Pardon My Past	Fenton-MacMurray	Leslie Fenton	F. MacMurray, M. Chapman	Wm. Demarest, Akim Tamiroff
Voice of Whistler	R. Flothow	Wm. Castle	Richard Dix	Lynn Merrick
IN PRODUCTION				
Prison Ship	A. Thurn-Taxis	Arthur Dreifus	Robt. Lowery, Nina Focb	
Hit the Hay	Ted Richmond	Del Lord	Judy Canova, Ross Hunter	
Tars & Spars	Milt Bren	Al Green	Janet Blair, Mark Platt	Jeff Donnell, Al Drake
Woman in Red	Wally McDonald	Joe Lewis	Nina Foch, Geo. Macready	Dame May Whitty
Snafu	Geo. Abbott	Jack Moss	Robert Benchley	Vera Vague
Song of Broadway	Burt Kelly	Leigh Jason	Marj. Reynolds, Fred Brady	Jinx Falkenburg
Hail the Chief	Burt Kelly	Ray Enright	Dennis O'Keefe, M. Cbapman	Willard Parker

MGM STUDIOS—Previewed—Ready for Release

Highness & Bellboy	Joe Pasternak	Dick Thorpe	Hedy Lamarr, June Allyson	Robt. Walker, Rags Raglund
Weekend at Waldorf	Arthur Hornblow	Robt. Z. Leonard	G. Rogers, L. Turner, V. Johnson	W. Pidgeon, Edw. Arnold
The Hidden Eye	Robt. Sisk	R. Whorf	Edw. Arnold, F. Rafferty	Ray Collins
Vines Have Tender Grapes	Robt. Sisk	Roy Rowland	M. O'Brien, Edw. G. Robinson	Jas. Craig, F. Gifford
Dangerous Partners	Arthur Field	Ed. Cahn	Jas. Craig, Signe Hasso	Edm. Gwenn, J. Warburton
Ziegfeld Follies (T)	Arthur Freed	Vinc. Minnelli	F. Astaire, J. Garland, Wm. Powell	K. Grayson, L. Ball, E. Williams
In Hollywood	Martin Gosch	Sylvan Simon	Abbott & Costello	F. Rafferty, Jean Porter
BACK LOG IN CUTTING ROOM				
Early to Wed (T)	Jack Cummings	Ed. Buzzell	Van Johnson, Lucille Ball	C. Kellaway, E. Williams, K. Wynn
Hold High the Torch (T)	Robt. Sisk	Fred Wilcox	Eliz. Taylor, and Lassie	Frank Morgan, Tom Drake
Sailor Takes a Wife	Edwin Knopf	Richard Whorf	R. Walker, June Allyson	Hume Croyn, Rochester
They Were Expendable	Cliff Reid	John Ford	R. Montgomery, J. Wayne	Ward Bond, Jack Holt, Donna Reed
The Harvey Girls (T)	Arthur Freed	Geo. Sidney	J. Garland, Angela Lansbury	J. Hodiak, R. Bolger, P. Foster
Yolanda & the Tbief (T)	Arthur Freed	Vinc. Minnelli	F. Astaire, L. Bremer	Frank Morgan, Mary Nash
The Tbings You Are	Wm. Wright	Jules Dassin	Marsha Hunt, John Carroll	Hume Cronyn
IN PRODUCTION				
Strange Adventure	Sam Zimbalist	Victor Fleming	Clark Gable, Greer Garson	Joan Blondell, Tom Mitchell
Hoodlum Saint	Cliff Reid	Norman Taurog	Wm. Powell, Esther Williams	A. Lansbury, Jimmie Gleason
2 Sisters from Boston	Joe Pasternak	Henry Koster	June Allyson, Robt. Walker	J. Durante, K. Grayson
Postman Rings Twice	Carey Wilson	Tay Garnett	L. Turner, J. Garfield	Hume Cronyn
The Yearlings (T)	Sid. Franklin	Clarence Brown	Greg. Peck	Jacq. White, C. Jarman
Boys' Ranch	Robt. Sisk	Roy Rowland	Jas. Craig, "Butch" Jenkins	Skippy Homeier
Corp. Hargrove	Geo. Haight	Dick Thorpe	Robt. Walker, K. Wynn	Jean Porter
Bad Bascomb	O. O. Dull	Sylvan Simon	Wally Beery, Margaret O'Brien	F. Rafferty, Marj. Main
Up Goes Maisie	Geo. Haight	Harry Beaumont	Ann Sothern, Geo. Murphy	
IN PREPARATION				
Holiday in Mexico	Joe Pasternak	Geo. Sidney	Ilona Massey, R. McDowall	Jane Powell, Jose Iturbi
The Green Years	Leon Gordon	H. Bucquet	Tom Drake, Gene Roberts	Chas. Coburn, Hume Cronyn
No Leave, No Love	Joe Pasternak	Chas. Martin	Van Johnson, Pat Krikwood	

REPUBLIC STUDIOS—Previewed—Ready for Release

Jealousy	G. Machaty	G. Machaty	John Loder, Jane Randolpb	Nils Asther
Tell It to a Star	Walter Goetz	F. McDonald	R. Terry, R. Livingston	Alan Mowbray
Gangs of Waterfront	Geo. Blair	Geo. Blair	R. Armstrong, Marian Martin	Martin Kosleck
BACK LOG IN CUTTING ROOM				
Woman Who Came Back	Walter Colmes	Walter Colmes	John Loder, Nancy Kelly	Otto Kruger, Ruth Ford
The Tiger Woman	D. & S. McGowan	Phil Ford	Adela Mara, Kane Richmond	
Angel Comes to Brooklyn	L. Sillman	Les Goodwins	Kaye Dowd, Robt. Drake	
Girls of Big House	Rudy Abel	Geo. Archainbaud	Lynne Roberts, Adela Mara	Tala Birell
Scotland Yard Investigator	Geo. Blair	Geo. Blair	Eric Von Stroheim	C. Aubrey Smith
Behind City Lights	Joe Bercholz	John English	Lynn Roberts, Wm. Terry	Jerome Cowan
Tbe Fatal Witness	Rudy Abel	Les Selander	Evelyn Ankers, Dick Frazer	
A Sporting Cbance	Rudy Abel	Geo. Blair	Jane Randolph, Ed Gargan	
Swingin' On Rainbow	Eddy White	Bill Beaudine	Jane Frazee, Brad Taylor	
A Guy Could Cbange	Wm. K. Howard	Wm. K. Howard	Allan Lane, Jane Frazee	
You'll Remember Me	Wm. Wilder	Anthony Mann	Wm. Gargan, Brenda Marshall	
Love, Honor & Goodbye	Harry Grey	Al Rogell	Virglnia Bruce, Ed Ashley	Victor MacLaglen
Mexicana	Al Santell	Al Santell	Constance Moore, Tita Guizar	Leo Carrillo
IN PRODUCTION				
Dakota	Jos. Kane	Jos. Kane	John Wayne, Vera H. Ralston	W. Brennan, Ward Bond
Concerto (T)	Frank Borzage	Frank Borzage	Philip Dorn, Wm. Carter	Felix Bressart, Fritz Feld
IN PREPARATION				
That Man of Mine	Armand Schaeffer		Ann Dvorak, Michael O'Shea	

ADVANCE PRODUCTION CHART

20TH CENTURY-FOX FILM—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Then There Were None	Harry Popkin	Rene Clair	B. Fitzgerald, L. Hayward	W. Huston, R. Young, J. Duprez
Capt. Eddie	W. Sheeban	Lloyd Bacon	F. MacMurray, Lynn Bari	T. Mitchell, C. Bickford, L. Nolan
State Fair (T)	Wm. Perlberg	Walter Lang	Jeanne Crain, Dick Haymes	V. Blaine, Dana Andrews
BACK LOG IN CUTTING ROOM				
The Dolly Sisters (T)	Geo. Jessel	Irv. Cummings	B. Grable, J. Payne	June Haver, Reg. Gardiner
Dragonwyck	Ernst Lubitscb	Joe Mankiewicz	Gene Tierney, Vinc. Price	Anne Revere, Spring Byington
Col. Effingbam's Raid	Lamar Trotti	Irving Pichel	Joan Bennett, Chas. Coburn	Wm. Eythe, Allyn Joslyn
Kitten on the Keys (T)	Geo. Jessel	Greg. Ratoff	M. O'Hara, Dick Haymes	Reg. Gardiner, Harry James
House on 92nd St.	L. deRochemont	H. Hathaway	Wm. Eythe, Lloyd Nolan	Signe Hasso
The Spider	Ben Silvey	Robt. Webb	Fay Marlowe, Richard Conte	Kurt Kreuger
Fallen Angel	Otto Preminger	Otto Preminger	Alice Faye, Linda Darnell	Dana Andrews, Bruce Cabot
Leave Her to Heaven (T)	Wm. Bacher	John M. Stahl	Gene Tierney, J. Crain	Cornell Wilde
IN PRODUCTION				
The Enchanted Voyage (T)	W. Morosco	Lloyd Bacon	June Haver, John Payne	Chas. Russell
Smoky (T)	Robt. Bassler	Louis King	F. MacMurray, Anne Baxter	Bruce Cabot
Doll Face	Bryan Foy	Lew Seiler	V. Blaine, C. Miranda	Perry Como, M. Stewart
Sentimental Journey	Walter Morosco	Walter Lang	Maureen O'Hara, John Payne	Trudy Marshall, Wm. Bendix
IN PREPARATION				
The Razor's Edge	Darryl F. Zanuck	Geo. Cukor		Clifton Webb
Band Wagon (T)	Wm. Perlberg	Greg. Ratoff		
Shocking Miss Pilgrim (T)	Wm. Perlberg	Geo. Seaton	Betty Grable, Dick Haymes	
Cluny Brown	Ernst Lubitsch	Ernst Lubitsch	Chas. Boyer, Jennifer Jones	
Anna & King of Siam (T)	Louis Ligbton	John Cromwell	Dorothy McGuire	

UNIVERSAL PICTURES—Previewed—Ready for Release

Easy to Look At	Henry Blankfort	Ford Beebe	Gloria Jean, Kirby Grant	Eric Blore, Geo. Dolenz
Uncle Harry	Joan Harrison	Robt. Siodmak	G. Sanders, Ella Raines	Geraldine Fitzgerald
Lady on a Train	Felix Jackson	Chas. David	D. Durbin, R. Bellamy	P. Morrison, D. Bruce, E. E. Horton
BACK LOG IN CUTTING ROOM				
Crimson Canary	Henry Blankfort	John Hoffman	Noah Beery, Lois Collier	J. Litel, Claudia Drake
Night in Paradise	Walter Wanger	Arthur Lubin	Merle Oberon, Turhan Bey	G. Sondergaard, Ray Collins
Pillow of Death	Ben Pivar	Wallace Fox	Lon Chaney	J. Edw. Bromberg
Men in Her Diary	Cbas. Barton	Chas. Barton	Jon Hall, L. Allbritton	Peggy Ryan, Virginia Grey
Strange Confession	Ben Pivar	John Hoffman	Lon Chaney, Brenda Joyce	J. Carrol Naisb, Mil Stone
Senorita from West	Phil Cabn	Frank Strayer	Allan Jones, B. Granville	Jess Barker, Fuzzy Knight
River Gang	Chas. David	Chas. David	Gloria Jean, K. Brasselle	John Qualen
Girl on the Spot	Geo. Blake	Bill Beaudine	Jess Barker, Lois Collier	Fuzzy Knight, Geo. Dolenz
Frontier Gal	Fessier-Pagano	Cbas. Lamont	Rod Cameron, Y. DeCarlo	Andy Devine, Fuzzy Knight
Once Upon a Dream	Pagano-Fessier	Wm. Seiter	S. Foster, L. Allbritton	Franchot Tone, David Bruce
Sbady Lady	Geo. Waggner	Geo. Waggner	Chas. Korvin, Ginny Simms	Robt. Paige
IN PRODUCTION				
Scarlet Street	Walter Wanger	Fritz Lang	J. Bennett, Edw. G. Robinson	Dan Duryea
As It Was Before		Wm. Dieterle	Merle Oberon, Claude Rains	Chas. Korvin
Because of Him	Felix Jackson	Richard Wallace	Deanna Durbin, Chas. Laughton	Franchot Tone, H. Broderick
Canyon Passage (T)	Walter Wanger	Jacquez Tourneur	B. Donlevy, Dana Andrews	Susan Hayward
The Fugitive	Roy W. Neill	Roy W. Neill	B. Rathbone, Nigel Bruce	
IN PREPARATION				
Noose Hangs High	John Grant		Abbott & Costello	
Genius in the Family	J. Skirball-B. Manning	Frank Ryan	Myrna Loy, Don Amecbe	

WARNER BROS.—Previewed—Ready for Release

BACK LOG IN CUTTING ROOM				
Too Young to Know	Wm. Jacobs	Fred deCordova	Joan Leslie, Robert Hutton	D. Moran, Rosemary DeCamp
Mildred Pierce	Jerry Wald	Mike Curtiz	Joan Crawford, J. Carson	Eve Arden, Martha Vickers
The Big Sleep	Howard Hawks	Howard Hawks	Humphrey Bogart, L. Bacall	Martha Vickers, Reg. Toomey
San Antonio	R. Buckner	Dave Butler	Errol Flynn, Alexis Smith	V. Francen, Paul Kelly
Nobody Lives Forever	R. Buckner	Jean Negulesco	John Garfield, G. Fitzgerald	W. Brennan, Faye Emerson
Of Human Bondage	Henry Blanke	Ed Goulding	P. Henreid, E. Parker	Janis Paige, Patric Knowles
Devotion	R. Buckner	Curtis Bernhardt	P. Henreid, Ida Lupino	O. deHavilland, Gene Lockbart
One More Tomorrow	Ben Glazer	Peter Godfrey	Ann Sheridan, D. Morgan	Alexis Smith, Jack Carson
Saratoga Trunk	Hal Wallis	Sam Wood	Gary Cooper, I. Bergman	Flora Robson, Jerry Austin
Cinderella Jones	Alex Gottlieb	Buzz Berkeley	Joan Leslie, Robert Alda	Wm. Prince, E. E. Horton
My Reputation	Henry Blanke	Curtis Bernhardt	B. Stanwyck, Geo. Brent	Eve Arden, L. Watson
Shadow of a Woman	Wm. Jacobs	Joe Santley	Zach Scott, H. Dantine	Andrea King, Wm. Prince
A Stolen Life	Bette Davis	Curtis Bernbardt	Bette Davis, Glen Ford	Dane Clark, W. Brennan
Time, Place & the Gal	Alex Gottlieb	David Butler	Dennis Morgan, Jack Carson	Martha Vickers, Janis Paige
Danger Signal	Wm. Jacobs	Robert Florey	Zach Scott, Faye Emerson	R. DeCamp, Bruce Bennett
Janie Gets Married	Alex Gottlieb	Vincent Sherman	Joan Leslie, Robt. Hutton	Edw. Arnold, A. Harding, R. Benchley
Two Mrs. Carrolls	Mark Hellinger	Peter Godfrey	B. Stanwyck, H. Bogart	Alexis Smith, Nigel Bruce
IN PRODUCTION				
Night and Day (T)	Arthur Schwartz	Mike Curtiz	Cary Grant, Alexis Smith	Monte Woolley, Jane Wyman
Man I Love	Arnold Albert	R. A. Walsh	Ida Lupino, Robert Alda	Andrea King, Martha Vickers
Never Say Goodbye	Wm. Jacobs	James Kern	Errol Flynn, Eleanor Parker	Lucile Watson
Confidential Agent	Robt. Buckner	Herman Shumlin	Chas. Boyer. L. Bacall	K. Paxinou, Peter Lorre
Her Kind of Man	Alex Gottlieb	Fred deCordova	Zachary Scott	Janis Paige
IN PREPARATION				
The Silver Lining	Jerry Wald	Irving Rapper	Jean Leslie	Oscar Levant
Humoresque	Jerry Wald	Jean Negulesco	John Garfield	
The Fountainhead	Henry Blanke		B. Stanwyck, H. Bogart	

ADVANCE PRODUCTION CHART

MONOGRAM PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Cbina's Little Devils	Grant Withers	Monta Bell	Harry Carey, Paul Kelly	Ducky Louie
Divorce	J. Bernard-K. Francis	Wm. Nigh	Kay Francis, Bruce Cabot	Helen Mack, Jerome Cowan
BACK LOG IN CUTTING ROOM				
Belle of Bowery	Scott Dunlap	Ralph Murpby	Gail Storm, Phil Regan	Alan Mowbray, Minna Gombel
Shanghi Cobra	Jas. Burkett	Phil Karlson	Sidney Toler	Manton Moreland
Main St. Girls	Joe Kaufman	Christy Cabanne	Bob Lowery, Wanda McKay	Eddie Quillan
Suspense	Lindsley Parsons	Al Zeisler	Warren William, Anne Gwynne	Peter Cookson
IN PRODUCTION				
Swing Parade	Harry Romm	Phil Karlson	Gail Storm, Phil Regan	Connie Boswell
IN PREPARATION				
Cban in Mexico	Lindsley Parsons	Sidney Toler		
Payment Due	King Bros.			

PARAMOUNT PICTURES—Previewed—Ready for Release

One Exciting Nigbt	Pine-Thomas	Bill Thomas	Wm. Gargan, Ann Savage	
Aldrich's Code of Honor	Walter MacEwen	Hugh Bennett	J. Lydon, Chas. Smith	John Litel
Duffy's Tavern	Jos. Sistrom	Hal Walker	25 Paramount Stars	Ed Gardner, Marj. Reynolds
Lost Week-end	Chas. Brackett	Billy Wilder	Ray Milland, Jane Wyman	Phil Terry, H. DeSylva
The Love Letters	Hal Wallis	Wm. Dieterle	Jennifer Jones, Joe Cotten	C. Kellaway, Ann Richards
BACK LOG IN CUTTING ROOM				
Hearts Were Growing Up	Danny Dare	Wm. Russell	B. Donlevy, Diana Lynn	Wm. Demarest, Gail Russell
The Blue Dahlia	John Houseman	Geo. Marshall	Alan Ladd, Veronica Lake	Wm. Bendix, H. DeSylva
The Stork Club	B. G. DeSylva	Hal Walker	Betty Hutton, Andy Russell	B. Fitzgerald, R. Benchley
2 Years Before Mast	Seton I. Miller	John Farrow	B. Donlevy, Alan Ladd	B. Fitzgerald, Wm. Bendix
Road to Utopia	Paul Jones	Hal Walker	Hope, Crosby, Lamour	
Kitty	Karl Tunberg	Mitchell Leisen	P. Goddard, R. Milland	C. Kellaway, Pat Knowles
People Are Funny	Pine-Thomas	Frank McDonald	Jack Haley, Helen Walker	Rudy Vallee, F. Langford
Masquerade in Mexico	Karl Tunberg	Mitchell Leisen	D. Lamour, Art. deCordova	Ann Dvorak, Pat Knowles
Cross My Heart	Harry Tugend	John Berry	B. Hutton, Sonny Tufts	Michael Chekhov
Hold That Blonde	Paul Jones	Geo. Marshall	Eddie Bracken, Veronica Lake	
The Virginian (T)	Paul Jones	Stuart Gilmore	Joel McCrea, Brian Donlevy	Sonny Tufts, B. Britton
Miss Susie Slagle's	J. Houseman	John Berry	Sonny Tufts, V. Lake	Joan Caulfield, B. deWolf
Trouble Witb Women	Harry Tugend	Sid. Lanfield	R. Milland, B. Donlevy	Teresa Wright
Calcutta	Seton I. Miller	John Farrow	Alan Ladd, Wm. Bendix	Gail Russell
IN PRODUCTION				
Bride Wore Boots	Seton I. Miller	Irving Pichel	B. Stanwyck, R. Cummings	Diana Lynn, Pat Knowles
Blue Skies (T)	Sol Siegel	Stuart Heisler	Bing Crosby, Fred Astaire	Joan Caulfield, B. deWolf
To Each His Own	Chas. Brackett	Mitchell Leisen	O. deHavilland, John Lund	Mary Anderson, Phil Terry
IN PREPARATION				
Love Lies Bleeding	Hal Wallis	Lewis Milestone	Lizabeth Scott	
Take This Woman	Karl Tunberg	Lewis Allen	Ray Milland, Art deCordova	
California (T)	Seton I. Miller	John Farrow	Alan Ladd, Betty Hutton	

RKO-RADIO PICTURES—Previewed—Ready for Release

Radio Stars on Parade	S. Rogell-B. Stoloff	Les Goodwins	Wally Brown, Alan Carney	Frances Langford, Don Wilson
Geo. Wbite Scandals	J. Gross-Nat Holt	Felix Feist	Joan Davis, Jack Haley	Phil Terry, Martha Holliday
Mamma Loves Papa	Ben Stoloff	Frank Strayer	Leon Errol, Ch. Wynters	Elisabeth Risdon
Johnny Angel	J. Gross-W. Pereira	Ed Marin	Geo. Raft, Claire Trevor	Signe Hasso
BACK LOG IN CUTTING ROOM				
Dick Tracy	Herman Schlom	Wm. Berke	Anne Jeffreys, Morgan Conway	Mike Mazurki
Deadline at Dawn	Adrian Scott	H. Clurman	S. Hayward, Paul Lukas	Bill Williams
The Spanisb Main (T)	Robt. Fellows	Frank Borzage	M. O'Hara, P. Henreid	W. Slezak, Binnie Barnes
First Man Into Tokyo	J. Gross-R. Bren	G. Douglas	Tom Neal, Barbara Hale	Marc Cramer, Keye Luke
Passionate Ghost	Robt. Fellows	R. Enright	Pat O'Brien, A. Menjou	Rudy Vallee, Ellen Drew
Game of Death	S. Rogell-H. Scblom	Robt. Wise	John Loder, Audrey Long	Edgar Barrier
Sing Your Way Home	S. Rogell-B. Granet	Anthony Mann	Jack Haley, Anne Jeffreys	Mary McGuire
Isle of Dead	J. Gross-Val Lewton	Mark Robson	Boris Karloff, Ellen Drew	Jason Robards
Ding, Dong William	S. Rogell-H. Schlom	Wm. Berke	Anne Jeffreys, Glenn Vernon	M. McGuire, F. Bressart
River Boat Rbytbm	Herman Schlom	Les Goodwins	Leon Errol, Joan Newton	Glenn Vernon
Bells of St. Marys	Leo McCarey	Leo McCarey	Bing Crosby, Ingrid Bergman	H. Travers, Joan Carroll
Tomorrow is Forever	W. Goetz-D. Lewis	Irving Pichel	C. Colbert, Geo. Brent	Orson Welles, L. Watson
IN PRODUCTION				
Master Minds	Herman Schlom	Les Goodwins	Wally Brown, Alan Carney	Anne Jeffreys, Bela Lugosi
Some Must Watch	Dore Schary	Robert Siodmak	George Brent, Dorothy McGuire	E. Barrymore, Elsa Lanchester
The Falcon's Alibi	William Berke	Ray McCarey	Tom Conway, Rita Corday	Jane Greer
Kid from Brooklyn	Samuel Goldwyn	Norman McLeod	Danny Kaye, Eve Arden	V. Mayo-Vera-Ellen
Men Are Such Liars	Herman Schlom	Lew Landers	Bonita Granville	Morgan Conway
A Tale of Bedlam	J. Gross-Val Lewton	Mark Robson	Boris Karloff, Anna Lee	R. Frazier, Billy House
Cornered	Adrian Scott	Edw. Dmytryk	Dick Powell, Walter Slezak	M. Cheirel, Jack LaRue
Heartbeat	Robt. & Ray Hakim	Sam Wood	Ginger Rogers, J. P. Aumont	A. Menjou, B. Rathbone
Tarzan & Leopard Men	S. Lesser-B. Briskin	Kurt Neumann	J. Weissmuller, J. Sheffield	Acquanetta, Brenda Joyce
IN PREPARATION				
They Dream of Home	Dore Schary	Edw. Dmytryk		
Desirable Woman	Val Lewton		Joan Bennett, Chas. Bickford	
Show Business Oat West	Eddie Cantor		Eddie Cantor, Joan Davis	
Notorious		Alf. Hitchcock	Ingrid Bergman	

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ADVANCE PRODUCTION CHART

PRC—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Dangerous Intruder	Martin Mooney	Vernon Keayes	Veda Ann Borg, Chas. Arnt	
Why Girls Leave Home	Sam Sax	Wm. Berke	Lola Lane, Shelton Leonard	Pamela Blake
Arson Squad	Max Alexander	Lew Landers	F. Albertson, R. Armstrong	
White Pongo	Sig Newfeld	Sam Newfield	Richard Frazer, Maris Wrixon	
BACK LOG IN CUTTING ROOM				
Apology for Murder	Sig Newfeld	Sam Newfield	Ann Savage, Hugh Beaumont	Lionel Royce
Enchanted Forest	Jack Schwarz	Lew Landers	Edmund Lowe, Brenda Joyce	Harry Davenport
Shadow of Terror	Jack Grant	Lew Landers	R. Frazer, Grace Gillern	Cy Kendall
Cluh Havana	L. Fromkess-M. Mooney	Edgar Ulmer	Tom Neal, M. Lindsay	Carlos Molinos & Band
Detour	L. Fromkess-M. Mooney	Edgar Ulmer	Tom Neal, Ann Savage	Claudia Drake
Danny Boy	Martin Mooney	Terry Morris	Buzz Henry, Ralph Lewis	
How Do You Do	Harry Sauher	Ralph Murphy	Claire Windsor, F. Alhertson	Cheryl Walker, Key Luke
IN PRODUCTION				
Wife of Monte Cristo	Leon Fromkess	Edgar Ulmer	John Loder, Lenore Alhert	Martin Kosleck
IN PREPARATION				
Grand Central	C. Green-R. Rouse			
Once and For All	Harry Brash		Nancy Coleman	
Queen of Burlesque	Alex Stern			

UNITED ARTISTS—Previewed—Ready for Release

The Southerner	D. Loew-R. Hakim	Jean Renoir	Zachary Scott, Betty Field	J. Carroll Naish, Beulah Bondi
The Outlaw	Howard Hughes	Howard Hughes	Jane Russell, Jack Beutell	
Capt. Kidd	Ben Bogeaus	Rowland V. Lee	Chas. Laughton, Randolph Scott	Barhara Britton
Guest Wife	Jack Skirball	Sam Wood	C. Colbert, Don Ameche	
Paris Underground	Constance Bennett	Gregory Ratoff	Constance Bennett	
BACK LOG IN CUTTING ROOM				
Spellhound	David Selznick	Alf. Hitchcock	G. Peck, Ingrid Bergman	Gracie Fields
A Walk in the Sun		Lewis Milestone	Dana Andrews	
Caesar & Cleopatra (T)	Arthur Rank		Vivian Leigh, Claude Rains	
Young Widow	Hunt Stromberg	Ed Marin	Jane Russell, L. Hayward	Faith Dorn, P. Singleton
Diary of Chambermaid	B. Bogeaus-B. Meredith	Jean Renoir	P. Goddard, Hurd Hatfield	Reg. Owen, Buzz Meredith
Getting Gertie's Garter	Edward Small	Allan Dwan	Dennis O'Keefe, M. McDonald	J. Carrol Naish, Binnie Barnes
Whistle Stop	S. Nehenzal	Leonide Moguy	Geo. Raft, Vic McLaglen	Ava Gardner, Tom Conway
Ahilene	J. Levey-H. Biherman	Ed Marin	Randolph Scott, Ann Dvorak	Ed Buchanan, R. Flemming
IN PRODUCTION				
Duel in the Sun (T)	David Selznick	King Vidor	G. Peck, J. Jones, Joe Cotten	L. Barrymore, W. Huston
Breakfast in Hollywood	Robt. Golden	Harold Schuster	Tom Brenneman, B. Granville	Billie Burke, Zasu Pitts
IN PREPARATION				
Strange Woman	H. Stromherg-J. Chertok		Hedy Lamarr	
There Goes Lona Henry	Mary Pickford			
A Lion in Streets	Wm. Cagney		James Cagney	
Bell Ami	David Loew	Alhert Lewin		
Suddenly It's Spring	David Selznick	Frank Ryan	Joe Cotten, Shirley Temple	
Angel on My Shoulder	Chas. Rogers	Archie Mayo	Paul Muni, Claude Rains	

EDITOR'S NOTE: In answer to many requests, hoth from exhihitors and our Hollywood suhscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, in preparation, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

Previewed—Ready for Release	33
Back Log in Cutting Room	112
In Production	45
TOTAL	190

Thus we note there are 190 feature films (not including Westerns) that are either available for exhibitors now, or within the next month or so, when the current pictures now shooting are "in the can." Accordingly, if the present studio strike became serious, there is a large enough back log of pictures to keep the theaters running for over a year, particularly considering the fact that many of the hig, super-attractions are being held for three and four weeks in many first run situations.

For example, Warner Bros.-First National, who used to release sixty pictures a year, released only seventeen features in the calendar year of 1944. At present there are over 100 pictures in preparation, the majority of which will go into production, in the next two or three months, PROVIDING the strike doesn't hold up set construction. The current back log of pictures, now ready for release, are valued in excess of $75,000,000, the greatest the industry has ever known.

There are several pictures classified as PREVIEWED—READY FOR RELEASE, that hy the time this chart reaches our readers, will have been released, and as soon as we receive the figures on these pictures they will be removed from the production chart and placed on the page marked ALL FEATURES RELEASED IN 1945.

(T) denotes a Technicolor production.



The Box Office . . . . .

(*Continued from Page 5*)

REPUBLIC—1 Release

"The Road to Alcatraz," 77 per cent, Republic's latest, is a strong murder mystery melodrama, that will make an excellent filler, on a good dual bill. Robert Lowery and June Storey are co-starred, with William Forrest, Charles Gordon, Clarence Kolb, Grant Withers and Iris Adrian making up the featured cast. Nick Grinde directed for Producer Sidney Picker.

RKO—1 Release

RKO-Radio Pictures have another in the Falcon series—"The Falcon in San Francisco," 77 per cent. This series has little first-run value but is always acceptable in the neighborhood houses catering to family trade. Tom Conway is starred as usual in the title role, with Robert Armstrong, Sharyn Moffett, Fay Helm and Rita Corday featured. Joseph Lewis directed for Producer Maurice Geraghty.

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All Features Released in 1945

A
OVER $500,000

Valley of Decision	MGM	203
Here Come The Waves	PAR	201
Thrill of a Romance	MGM	194
Anchors Aweigh	MGM	192
A Tree Grows In Brooklyn	FOX	191
Wonder Man	RKO	183
Diamond Horseshoe	FOX	180
Along Came Jones	RKO	175
Nob Hill	FOX	174
Incendiary Blonde	PAR	172
The Clock	MGM	171
Practically Yours	PAR	171
Without Love	MGM	170
A Bell for Adano	FOX	166
Salty O'Rourke	PAR	166
The Corn Is Green	WAR	165
G. I. Joe	UA	163
Rhapsody in Blue	WAR	163
God Is My Co-Pilot	WAR	163
Xmas In Connecticut	WAR	162
Blood On the Sun	UA	162
The Enchanted Cottage	RKO	161
A Song to Remember	COL	160
One Thousand Nights	COL	156
Conflict	WAR	156
Those Endearing Charms	RKO	156
Objective Burma	WAR	156
Back to Bataan	RKO	155
Affairs of Susan	PAR	155
It's A Pleasure	RKO	154
The Three Caballeros	RKO	154
Where Do We Go From Here	FOX	151
Thunderhead-Flicka	FOX	151
Bring On the Girls	PAR	148
Naughty Nineties	UNIV	146
Out Of This World	PAR	146
Son of Lassie	MGM	146
Picture of Dorian Gray	MGM	145
Tonight and Every Night	COL	143
Salome, Where She Danced	UNI	143
You Came Along	PAR	142
Keep Your Powder Dry	MGM	142
China Sky	RKO	140
Counter-Attack	COL	140
Belle of the Yukon	RKO	138
Roughly Speaking	WAR	138
Hangover Square	FOX	134
Hotel Berlin	WAR	133
Sudan	UNI	133
A Royal Scandal	FOX	132
The Great John L.	UA	131
Murder, My Sweet	RKO	131
A Medal For Benny	PAR	128
Junior Miss	FOX	127
This Man's Navy	MGM	126
Murder, He Says	PAR	122
It's In the Bag	UA	120
Don Juan Quilligan	FOX	116
Col. Blimp	UA	107
The Horn Blows at Midnight	WAR	102

B
FROM $250,000 TO $500,000

Between Two Women	MGM	149
Flame of the Barbary Coast	REP	139
Here Come the Co-eds	UNI	133
Pillow to Post	WAR	130
The Suspect	UNI	125
Tomorrow, the World	UA	125
Frisco Sal	UNI	117
Having Wonderful Crime	RKO	117
Brewster's Millions	UA	116
Patrick the Great	UNI	112
That's the Spirit	UNI	111
The Way Ahead	FOX	108
On Stage Everybody	UNIV	107
The Unseen	PAR	104
Escape In the Desert	WAR	104
Errol Carroll's Vanities	REP	103
Bedside Manner	UA	103
Within These Walls	FOX	102
Molly and Me	FOX	92
Delightfully Dangerous	UA	92
Betrayal From the East	RKO	90
See My Lawyer	UNI	87
Pan Americana	RKO	85
Bewitched	MGM	84
The Fighting Guardsman	COL	84
Twice Blessed	MGM	83

C
FROM $150,000 TO $250,000

Tarzan and the Amazons	RKO	122
The Body Snatcher	RKO	102
The Cheaters	REP	92
I'll Tell the World	UNIV	87
She Gets Her Man	UN	87
The Brighton Strangler	RKO	86
The Beautiful Cheat	UNIV	84
The Frozen Ghost	UNIV	84
Eadie Was A Lady	COL	84
Eve Knew Her Apples	COL	84
Mummies Curse	UNI	84
House of Fear	UNI	84
Steppin' in Society	REP	83
Carribean Mystery	FOX	83
Jungle Captive	UNIV	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Showoff	REP	83
Dangerous Passage	PAR	83
Rough, Tough, and Ready	COL	82
A Song For Miss Julie	REP	82
Gentle Annie	MGM	81
The Bull Fighters	FOX	81
High Powered	PAR	81
What A Blonde	RKO	81
Hitchhike to Happiness	REP	81
The Silver Fleet	PRC	80
Honeymoon Ahead	UNI	80
Zombies On Broadway	RKO	80
I'll Remember April	UNI	80
Leave It to Blondie	COL	80
Nothing But Trouble	MGM	80
Strange Illesion	PRC	79
Two O'Clock Courage	RKO	78
Night Club Girl	UNI	78
My Gal Loves Music	UNI	78
Swing Out Sister	UNI	77
Mr. Emmanuel	UA	76

D
BELOW $150,000

Dillinger	MONO	147
Fighting Lady	FOX	123
Crime, Inc.	PRC	84
Vampire's Ghost	REP	84
Forever Yours	MONO	83
West of the Pecos	RKO	82
Scared Stiff	PAR	82
Big Bonanza	REP	82
G. I. Honeymoon	MON	82
Under Western Skies	UNI	82
The Chicago Kid	REP	82
A Woman in Green	UNIV	81
Thoroughbreds	REP	81
Identity Unknown	REP	81
Tahiti Nights	COL	81
Blonde Ransom	UNIV	80
Booked On Suspicion	COL	80
Phantom of 42nd Street	PRC	80
Power of the Whistler	COL	80
Crime Doctor's Courage	COL	80
Fog Island	PRC	80
A Guy, A Gal, and A Pal	COL	80
I Love A Mystery	COL	79
Swing Out Sister	UNIV	78
Escape in the Fog	COL	78
Scarlet Clue	MONO	78
Ten Cents A Dance	COL	78
Song of the Sarong	UNI	78
Fashion Models	MON	78
Nevada	RKO	78
Rogues Gallery	PRC	78
There Goes Kelly	MON	78
Castle of Crimes	PRC	78
Road to Alcatraz	REP	77
The Missing Corpse	PRC	77
Docks of New York	MON	77
Let's Go Steady	COL	77
Hollywood & Vine	PRC	77
Three's A Crowd	REP	77
Muggs Rides Again	MONO	76
Penthouse Rhythm	UNIV	76
Blonde From Brooklyn	COL	76
The Kid Sister	PRC	76
The Man Who Walked Alone	PRC	76
Youth On Trial	COL	76
The Lady Confesses	PRC	75
Falcon In San Francisco	RKO	74
Rockin' In the Rockies	COL	74
The Kid Sister	PRC	74
Trouble Chasers	MONO	73
Spell of Amy Nugent	PRC	71

Box Office
DIGEST

VOLUME 17, NO. 2 HOLLYWOOD, CALIF., SEPTEMBER 8, 1945

CURRENT PREVIEWS

★

"KISS AND TELL"

☆

"PARDON MY PAST"

☆

"SHADY LADY"

☆

"FIRST YANK IN TOKYO"

☆

"SWINGIN' ON A RAINBOW"

☆

"APOLOGY FOR MURDER"

☆

"HOLLYWOOD AND VINE"

★

The Box Office Reports:

●

"Lady on a Train"

●

Rides to Money for Deanna Durbin

See Page Five

25c

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Box Office Digest

DIGEST "HONOR BOX"

This Week UNIVERSAL Wins With:
"LADY ON A TRAIN"
172%



FELIX JACKSON



CHARLES DAVID

THE PICTURE

Producer
Felix Jackson

Director
Charles David

Screenplay
Edmund Beloin

Original story
Leslie Charteris

Photography
Woody Bredell

Musical score
Miklos Rozsa

Music direction for Miss Durbin
Edgar Fairchild



DEANNA DURBIN

THE PLAYERS

Deanna Durbin
Ralph Bellamy
David Bruce
Dan Duryea
George Couloris
Allen Jenkins
Edward Everett Horton
Particia Morison
Elizabeth Patterson
Maria Palmer
Jacqueline de Wit
Samuel S. Hinds
William Frawley
Thurston Hall
Clyde Fillmore
Ben Carter
Mary Forbes
Sarah Edwards
Nora Cecil
Hobart Cavanaugh



DAVID BRUCE



RALPH BELLAMY

The Box Office
DIGEST
The Industry's
Distinctive Weekly

New Display Front

An Editorial by ROBERT E. WELSH

Acceptance by Eric Johnston of the post of president of the Motion Picture Producers and Distributors Association inaugurates a new era in the industry's external relations.

There have been three, if we forget the early completely unorganized period of the pioneers.

The fear of censorship was the keynote of each era. State censorship of motion pictures, city censor authorities, the threat of Federal censorship, brought into being the industry's first public relations activity in the form of the National Board of Review.

In the days of one, two and three reelers volunteer viewers of the National Board of Review, nominated by a group of social organizations with some pretense to civic standing, saw every inch of celluloid produced for the entertainment of a movie hungry public.

Necessary executive and clerical expenses of the Board—nominal—were paid by the picture companies by a per reel charge for the viewing.

And that was the trouble. Job-hungry politicos waved a scarlet flag when they shouted: "How can the censorship be honest when it is paid for by the producers themselves?"

* * *

That brought about the second period of the industry's "display front" activity.

Something had to be done to stop a flood of legislation threatening to create separate censor boards even down to townships.

An impressively named organization of the leading producers—they were now feature producers—drafted gusty, oratorical stage dean, William A. Brady, to front for them and travel the country winning legislators by alternate doses of broad humor and lusty invective against the long-hairs who sought to censor this gr-r-eat medium of expression.

Brady worked for nothing but the glory, and later found that even the glory didn't include gratitude. He had his successes. But he couldn't keep his producers in line, and too many were too frequently furnishing ammunition to the enemy in the form of "sensational" pictures.

We would smile today at some of the "sensations" of those days—Theda Bara in "A Fool There Was" for example.

Also, it became evident that no matter what the industry did, and despite the loud oratorical front put up by Brady at public hearings, it was becoming increasingly necessary to do a certain amount of backroom lobbying, discreet bribery.

Something had to be done.

* * *

The answer was in the decision to actually PAY MONEY to a fellow who would stand forth and represent the industry while the picture makers devoted their time to picture making.

The answer was in the sturdy person of Will Hays. He was a politico—hadn't he just brought the Republicans to overwhelming power with the election of Harding? He was a church deacon. He could speechify, and even seemed to like doing it.

He was big enough in national stature, the publicized $100,000 a year salary impressed. For some reason the critics who found fault with the industry's procedure in paying a few thousand a year for a National Board's services were silent in the face of organization figures that mounted into the hundreds of thousands.

Will Hays, and the able men with whom he surrounded himself, did a great job of industrial public relations.

We say this with due appreciation of the fact that it has long been an editorial privilege, whenever thoughts were shy, to pick on "the Hays organization" for something, or other, or nothing at all.

His crowning achievement was pulling the industry through a period far more threatening than many of his critics realize by creation of its own system of self-censorship BEFORE AND AFTER the picture's making. With accent on the BEFORE.

* * *

Now we come to new days, new problems.

The censorship, as known and threatened in the past, is under control. Intra-industry relations can pretty well be handled on the basis of self-interest.

The two big problems looming up are—foreign markets, and the grim, long shadows of New Deal created bureaucracy which will die slowly, and in its dying gasps reach fitfully for a hold on the motion picture industry.

For new jobs a new man, a new front if you will.

A solid American man of BUSINESS, with the added value of recent international contacts.

F.l.a.s.h.e.s. KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★ With full-steam ahead planned on production, and backlog of preparation piling up, Darryl Zanuck has assigned top flight veterans of the industry to do assisting chores for three of his producers.

★★★ Veteran producer and director Marshall Neilan will work with Walter Morosco; C. Gardner Sullivan with William Bacher; Aubrey Schenck with Robert Bassler.

★★★ Otto Brower, in recent years busy on second unit directing for a number of specials, returns to full directorial status for "Precinct 33," Robert Bassler producing.

★★★ After her click in "State Fair," Jeanne Crain's ticket has been torn up by Darryl Zanuck, and the young star now starts on a new seven year contract.

★★★ An Oct. 15th starting date has been set for "Anna and the King of Siam," best seller to be directed by John Cromwell.

★★★ 1st Lieut. Harvey Yorke, son of Gabe Yorke, of the studio advertising department, was with the "First Yanks in Tokyo" landing with the 511th Parachute Infantry Regiment at Ausgi Field. The party preceded General MacArthur to Jap soil to make advance surrender arrangements.

★★★ Irving Cummings, Jr., son of director Irving Cummings, and William Conselman, Jr., son of the late Bill Conselman, creator of Ella Cinders comic strip, are out of the service and back collaborating as 20th Century scripters. Cummings has been a Lieutenant in the Navy, Conselman held the same rank piloting a B-17 plane in the Army.

★★★ Option has been lifted on promising Shirley Doble.

★★★ Seymour Felix takes over direction of dance sequences on "Centennial Summer," Otto Preminger producer-director, Cornel Wilde, Jeanne Crain starred.

★★★ News comes from New York that Hal Horn has resigned as advertising and publicity director, with independent plans that will still include a consultant post with the company.

★★★ The Bill Perlberg sequel to "Claudia" will present Gene Tierney in the original Dorothy McGuire role, and Cornel Wilde steps into the Robert Young shoes for the marquee.

Republic ☆ ☆ ☆

★★★ H. J. Yates has announced that Republic will add $250,000 to the customary budget for special nation-wide exploitation on "Love, Honor and Goodbye," starring Virginia Bruce and Herbert Ashley. Radio, newspapers, and fan magazines will be covered, with special emphasis on 32 key citiy engagements.

★★★ Lee Garmes will not only handle cinematography for Ben Hecht's coming Republic pictures, but also carry the duties and title of associate producer.

★★★ After a 10 month leave of absence due to ill health, Robert North has returned to the studio and is awaiting early producer assignments.

★★★ Vera Rhuba Ralston has completed her ice skating routines in "Murder in the Music Hall," and returned to the "Dakota" company where she carries the feminine lead opposite John Wayne. Joe Kane is directing "Dakota."

★★★ "Cat Man of Paris" has been assigned by studio chief Al Wilson to producer Marel Libkov, with a late September starting date planned.

★★★ Antrim Short resigns as casting director after an 18 month stint.

Paramount ☆ ☆ ☆

★★★ With his "Incendiary Blonde" chosen as Paramount's 30th Annivesary release, director George Marshall is less spectacularly also celebrating his own 30th year in Hollywood, a stretch of the calendar that includes a score of top money hits.

★★★ Director John Farrow has returned from location trip in Utah. Yes, the Utah scenes were for a picture titled "California."

★★★ Paramount producers Pine and Thomas are shooting on the hot title "Tokyo Rose," cast headed by Barry Sullivan, Lotus Long, Oso Massen, Byron Barr, and Lew Landers directing.

★★★ B. G. DeSylva is in New York for home office conferences on elaborate pre-release plans for his production, "Stork Club," recently completed.

Monogram ☆ ☆ ☆

★★★ Signing of Frank Tuttle as director clinches evidence that producers Maurice and Franklin King are shooting the works on their big Belita special "Golden Girl." Tuttle is one the the aces of Hollywood with a long string of top money major hits.

★★★ James Burkett is shooting "Charlie Chan in Mexico" with both Spanish and English dialogue. Phil Karlson is directing.

★★★ New construction plans calling for $500,000 outlay have been announced and will swing into action as quickly as materials are available.

★★★ King Brothers have signed Nick Castle to handle the dance sequences on "Golden Girl."

Universal ☆ ☆ ☆

★★★ The new Jack Skirball-Bruce Manning production unit, already off to a flying stellar start with the Colbert-Ameche "Guest House" released, an Ameche-Myrna Loy picture coming up, made a ten strike with signing of Carmen Miranda for future productions, contract taking effect Jan. 1st at the end of La Miranda's 20th Century deal. Her first will be "Sunny River," from the Hammerstein-Rogers stage hit, and in Technicolor.

★★★ "Tangier," which George Waggner will direct, will also be credited as a "George Waggner Production." Maria Montez and Sabu so far named for the top spots, Paul Malvern handling production reins.

★★★ Universal is the latest company to announce extensive building plans now that war restrictions are off. $2,000,000 will be the minimum spent in the coming year on new construction of all sorts—stages, offices, dressing rooms, etc.

★★☆ With "Scarlet Street" still shooting, announcement is made that Joan Bennett will also star in the second Diana Productions opus for Universal. This is the Fritz Lang-Walter Wanger unit. Edward G. Robinson shares top honors with Miss Bennett in "Scarlet Street."

★★★ First of the new "Creeper" thriller series to be produced by Ben Pivar, "Murder Mansion," draws Jean Yarbrough as director. Rondo Hatton is the Creeper himself.

M-G-M ☆ ☆ ☆

★★★ Busby Berkeley, returned to the Hollywood fold, draws as his first MGM assignment, "Till the Clouds Roll By," the Jerome Kern biography.

★★★ Famed stage star, Leonore Ulrich, will make her first screen appearance in some eight years in "Time for Two." Lloyd Nolan has also been added to the cast for this which stars John Hodiak and Lucille Ball.

★★★ The "Boys Ranch" company has returned from 10 weeks of location work in Texas, and is now shooting at the sutdio.

★★☆ Another returning troupe is headed by director S. Sylvan Simon, back from Wyoming with players including Wallace Beery and Margaret O'Brien.

★★☆ Producer Joe Pasternak has set John Carroll for the title role in "The Kissing Bandit."

★★★ Director George Sidney is well along on shooting of Pasternak's "Holiday in Mexico," with cast including Walter Pidgeon, Illona Massey, Jane Powell, Jose Iturbi, Roddy McDowell, and the orchestras of Xavier Cugat and Guy Lombardo.

(*Continued on Page* 10)

The Box Office: U's 'Lady on a Train' Big Hit for Durbin-Jackson-David

By NORMAN WEBB

Of Six New Releases in the Past Week, Three Ran Over 100% and the Remaining Three Programmers Are All Proving Satisfactory

UNIVERSAL—2 Releases

Universal Studios have a very outstanding box office attraction with the new Deanna Durbin production, "Lady on A Train," which has opened in several Eastern key cities, averaging 172 per cent, which of course means that it is Universal's top picture this year; furthermore, the figures are practically as strong as Miss Durbin's recent big Technicolor hit, "Can't Help Singing."

"Lady on A Train" is a murder-mystery melodrama with many high comedy moments and quite different from the past Durbin musicals. Ralph Bellamy and David Bruce are Deanna's two new leading men, while Edward Everett Horton, Patricia Morrison, Dan Duryea, Allen Jenkins and George Coulouris head the featured cast.

Felix Jackson, who has guided Miss Durbin's career for the past three years, since Joe Pasternak went over to MGM, produced "Lady on A Train," and Charles David turned in an outstanding directorial job.

"The Strange Affair of Uncle Harry," 123 per cent, adapted from the popular Broadway play, "Uncle Harry," is Universal's second release and doing fairly well for this type of psychological melodrama, considering the cast names, and also some heavy panning from the critics.

George Sanders, Ella Raines and Geraldine Fitzgerald are co-starred and all turn in excellent performances. Samuel S. Hinds and Harry Von Zell are featured. Joan Harrison supervised this production for Charles K. Feldman, and Robert Siodmak directed.

PRC—1 Release

The rather unsettled PRC organization has just released their latest effort, "Arson Squad," 80 per cent, a strong program-melodrama, a bit above average for this studio. Robert Armstrong and Frankie Albertson are co-starred with Grace Gillen, Jerry Jerome and Byron Foulger in the supporting cast. Lew Landers directed for Producer Arthur Alexander.

PICTURES "GOING UP"

		Was	*Now*
Wonder Man	RKO	192	195
Diamond Horseshoe	FOX	184	186
G. I. Joe	UA	163	171
Pride of the Marines	WAR	161	165
1001 Nights	COL	156	162
Over 21	COL	156	160
Out of This World	PAR	152	156
Back to Bataan	RKO	150	153
You Came Along	PAR	146	152
Junior Miss	FOX	131	138
Murder He Says	PAR	122	130
Bedside Manner	UA	108	111
Brighton Strangler	RKO	86	88
Bewitched	MGM	84	86
Why Girls Leave Home	PRC	81	83

6 NEW RELEASES NOT IN LAST ISSUE

		%	*We Est.*
Lady On A Train	UNIV	172	170
Uncle Harry	UNIV	123	120
The Southerner	UA	117	120
Midnight Manhunt	PAR	82	80
Shanghai Cobra	MONO	82	80
Arson Squad	PRC	80	80

UNITED ARTISTS—1 Release

United Artists exchanges have a new release entitled, "The Southerner" which has been adapted from the best-selling novel, "Hold Autumn in Your Hand," a heavy tale of tenant farmers in the South, almost as drastic emotionally as "Tobacco Road." The opening figures on this picture are rather spotty to date. First openings were just pulling so-so, until the censorship battle that was to ban this picture in certain southern states started, and since then the box office has been climbing on each additional booking, and the picture is currently averaging 117 per cent. Naturally the censorship controversy has given this film much additional publicity, which is bound to create a stronger box office.

Zachary Scott and Betty Field are co-starred as the poor farmer and his wife. The strong featured cast is headed by J. Carrol Naish, Beulah Bondi, Blanche Yurka and Estelle Taylor. Exhibitors who are double-billing, should book a comedy or a musical with "The Southerner," or otherwise some short, light subjects to offset the heavy, depressing theme.

Jean Renoir, a prominent French director, made "The Southerner," and has just completed another big UA feature, "The Diary of a Chambermaid" for the Ben Bogeaus Productions. David Loew and Robert Hakim formed a partnership to co-produce "The Southerner. Mr. Loew is continuing to produce for United Artists while Mr. Hakim has his own producing unit over at the RKO Studios.

PARAMOUNT—1 Release

Checking recent exhibitor reports we find good box office figures on the new Pine-Thomas Production, "Midnight Manhunt," 82 per cent. Incidentally this picture was originally sold to exhibitors and previewed under the title, "One Exciting Night."

This fast-moving melodrama co-stars William Gargan and Ann Savage. George Stone, George Zucco and Leo Gorcey are in the supporting cast. Producer Bill Thomas, former publicity man, writer, and producer, took over the megaphone and personally directed this one as his first effort. Thomas and Bill Pine are the co-producers of this popular series of Paramount programmers, that always make such excellent fillers.

MONOGRAM—Also 1 Release

"The Shanghai Cobra," 82 per cent, is the latest in Monogram's Charlie Chan series and is doing okay at the box office. Sidney Toler is starred as "Chan" with Mantan Moreland and Benson Fong featured. Phil Karlson directed for independent producer James S. Burkett. "The Shanghai Cobra" has been booked over the entire West Coast circuit as well as several big Eastern chains.

¶ *Know everything — follow the complete Production Chart.*

¶ *Pages 16-17-18-19 of this issue.*

¶ *An exclusive DIGEST Service.*

"Kiss and Tell" . . . Socko Laff Hit for Shirley

(COLUMBIA)

The Digest's Box Office Estimate:

165%

Producer ..... Sol C. Siegel
Assistant producer ..... William Mull
Director ..... Richard Wallace
The Players: Shirley Temple, Jerome Courtland, Walter Abel, Katherine Alexander, Robert Benchley, Porter Hall, Edna Holland, Virginia Welles, Tom Tully, Mary Philips, Darryl Hickman, Scott McKay, Scott Elliott, Kathryn Card.
Photography ..... Charles Lawton, Jr.
Time ..... 92 minutes

Current Previews

		%
"KISS AND TELL"	COL	165
"PARDON MY PAST"	COL	130
"SHADY LADY"	UNIV	120
"FIRST YANK IN TOKYO"	RKO-RADIO	100
"SWINGIN' ON A RAINBOW"	REPUB	80
"APOLOGY FOR MURDER"	PRC	80
"HOLLYWOOD AND VINE"	PRC	75

When a picture carries so many loud, and frequently long, laugh sequences that you come away knowing that you will return in hopes of hearing all the dialogue—then the reviewer has no rights except his plea for a return ticket.

That is the way "Kiss and Tell" hit a Hollywood Pantages audience, and in passing, this reviewer.

The George Abbott stage hit has been transferred to the screen with every solid entertainment asset it possessed on the boards, the assets have been expanded through production guidance of Sol Siegel, the incisive direction of Richard Wallace, the brilliance of a trouping cast—topped off, for film fans memories, with a great performance by the new Shirley Temple.

It is just an all-out honey of a picture, and cannot possibly miss being one of Columbia's record money-makers. Every known value that the successful stage hit possessed comes out accentuated for picture theater audiences.

Here is sex which isn't sex—because it is just the gol darned foolishness of youngsters involved in things over their heads and adults befogged by loss of memory concerning their own younger days. It swirls around with sympathetic laughs, near broad ones, dashes of synthetic tragedy, just as might occur in the family of you and your neighbor—provided George Abbott set the premise.

The picture will do wonders in establishing the new Shirley Temple, the one on whom David O. Selznick is gambling his chips, and the one who, after this effort, can safely be said to be no more a gamble than the kiddie of our earlier recollections. Seen here as a teen-age youngster upon whom—and her family and other families—there descends innocent but momentarily tragic ideas about a BABY—she is, at one and the same time, her old charming self and a shrewdly capable actress.

Miss Temple is playing in stiff competition—an extra credit to the production guidance of Sol Siegel. Sound trouper Walter Abel, who has been going in and out of Hollywood from Republic to what-have-you, doing good jobs, gets a role into which he can sink his trouping teeth. Three mother roles are in the hands of a trio of our most likeable matronly people — Katherine Alexander, Edna Holland, and Mary Phillips.

Under Dick Wallace's sparkling direction these sound troupers deliver at their tops, and Wallace goes on to give the screen a new youth personality in Jerome Courtland. Scott Elliott, as Shirley's brother, and Mildred Pringle—the duo whose secret wedding causes all the trouble—register pleasantly.

You want to know the plot? Well, it all happens because Shirley—still Miss Fix-It, but now grown to attractive teen-age—puts her neck out to help her secretly wed brother and before she knows it has a couple of families ready to buy nursery equipment for her innocent self. Wallace has registered one of his top jobs—in milking the obvious farce moments, giving legitimacy to the near-drama at other times, keeping his people and his entire package wholesome yet ticklish, and socking home for those laughs that blurred many a moment for this reviewer.

We must go see it again, in order to hear it.

Exhibitor's Booking Suggestion: One of the best you'll show this year—for the youngsters and their parents. . . . Previewed Aug. 30th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Sure-fire stuff that will draw audiences in and keep 'em laughing."

VARIETY: "Had a Hollywood preview audience virtually rolling in the aisles."

"Hollywood and Vine" . . . Serves Its Title

(PRC)

The Digest's Box Office Estimate:

75%

Director ..... Alexis Thurn-Taxis
The Players: James Ellison, Wanda McKay, June Clyde, Ralph Morgan, Franklyn Pangborn, Leon Belasco, Emmett Lynn, Vera Lewis, Karin Lang, Robert Craig, Charlie Williams, Ray Whitley, Dewey Robinson, Cy Ring, Grandin Rhodes, Billy Benedict, Donald Kerr, Lilian Bronson, John Elliott, Jack Raymond, Charles Jordan, Lou Crocker, Hal Taggart.
Photography ..... Ira Morgan
Time ..... 60 minutes

For such novelty selling value as there is in the title "Hollywood and Vine," PRC has provided a modestly satisfying piece of entertainment. The story cannot rise much above the formula possibilities of such a title, but it does meander pleasantly for its 60 minutes without too great a strain on the critical faculties.

A Hollywood yarn should naturally be "boy and girl" and the problem of crashing into the picture heavens. This one has a neat twist which adds a dog to the boy and girl routine, does it neatly.

James Ellison is the boy, Wanda Ellison, the girl. He is really a well-established writer, she is the ambitious would-be actress. He descends to being a soda jerk to fool the girl and promote his romance while aiding her career. The dog, Daisy, helps the romance along, and is eventually the member of the trio to grab the biggest career—he is signed at a Rin-Tin salary.

All is told lightly, a good writing job, and adequately directed by Alexis Thurn Taxis. Support is well chosen for budget limitations.

Exhibitor's Booking Suggestion: Light offering that may add zest to some filler spots because of studio background and title. . . . Previewed Aug. 28th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Second feature that won't cause the paying customs too much restlessness."

VARIETY: "Tired little comedy."

See* Box Office Production Chart *In This Issue !

"Pardon My Past" . Smooth Fun from Columbia

(COLUMBIA)

The Digest's Box Office Estimate:
130%

Producer-director ..... **Leslie Fenton**
The Players: Fred MacMurray, Marguerite Chapman, Akim Tamiroff, William Demarest, Rita Johnson, Harry Davenport, Douglas Dumbrille, Karolyn Grimes, Dewey Robinson, Hugh Prosser, Tom Moffat, Herbert Evans, Frank Moran, George Chandler, Charles Arnt.
Photography ..... **Russell Metty**
Time ..... **85 minutes**

If our writers didn't have the use of doubles—those gals and boys who look alike and get into all sorts of complications as a result—we would be limiting the yearly supply of farce entertainment.

But if we must have our look-alikes, and we certainly must have our frothy farce, there will be no complaint as long as they are presented with the skill evident in "Pardon My Past."

This first release of the new Mutual productions—Fred MacMurray-Leslie Fenton—is rollicking screen fun, neatly contrived for situations and characterizations, smartly dialogued, and directed for crisp, chucklesome pace.

Center of our action is a pair of soldiers returning to civilian life, which they hope will take the form of a mink farm in Wisconsin, on the strength of their $3000 worth of savings.

But they hardly draw a civie breath before they are picked up by Akim Tamiroff's henchmen, relieved of their savings, ordered to go out and get more. Because, you see, Tamiroff is a tough bookie, with no inhibitions against the cruder forms of persuasion, and he sincerely believes that MacMurray is the wealthy playboy who has rooked him for plenty.

That is the menace background, the fun comes when MacMurray journeys to the home of the welsher he is supposed to resemble, and again finds himself taken for the other guy. The pace picks up and piles laugh upon laugh, many broad, but all in the spirit of fun.

MacMurray is smoothly at home in the farce characterization, Demarest a sturdy pal, with Marguerite Chapman, Akim Tamiroff, Rita Johnson and Harry Davenport delivering ably in the top spotting opportunities.

Exhibitor's Booking Suggestion: Good laugh bet. . . . Previewed Aug 29th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "This is a funny, fast farce alive with amusing characters, played in grand style."

VARIETY: "Rollicking and cleverly contrived situation comedy."

"Apology for Murder" . Strictly Off the Cuff

(PRC)

The Digest's Box Office Estimate:
80%

Producer ..... **Sigmund Newfield**
Director ..... **Sam Newfield**
The Players: Ann Savage, Hugh Beaumont, Charles D. Brown, Russell Hicks, Pierre Watkin, Budd Buster, Norman Willis, Eve Novak, Archie Hall, Elizabeth Valentine, Henry Hall, Wheaton Chambers, George Sherwood.
Photography ..... **Jack Greenhalgh**
Time ..... **66 minutes**

Strictly filler meller, "Apology For Murder" will come and go without causing any ripples—it didn't cost much to make, the exhib will take it for peanuts, and the customers will shrug it off without much feeling one way or another.

The story is a contrived yarn from the formula files—most recently best exemplified in class style by "Double Indemnity," but not entirely new even then to fictional murder maneuvers—and in the hands of capable troupers who couldn't very well go wrong with anything so stereotyped it covers its 66 minutes of running time with a fair amount of interest.

Ann Savage is in the role of the gal who wants to get rid of her elderly hubby, Russell Hicks; Hugh Beaumont is the reporter who falls for her wiles and obligingly commits the murder. Director Sam Newfield puts the players through their paces with one eye on — or more likely both eyes — the shooting schedule and the budget.

Exhibitor's Booking Suggestion: If you can't help it. . . . Previewed Sept. 3rd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Cheap and shoddy picture."

VARIETY: "Will serve okay in the PRC market."

"First Yank in Tokyo" . . . Exploitation Bet

(RKO-RADIO)

The Digest's Box Office Estimate:
100%

Executive producer ..... **Jack Gross**
Producer-director ..... **J. Robert Bren**
The Players: Tom Neal, Barbara Hale, Marc Cramer, Richard Loo, Keye Luke, Leonard Strong, Benson Fong, Clarence Lung, Keye Chang, Michael St. Angel.
Photography ..... **Harry J. Wild**
Time ..... **82 minutes**

The picture fits the title, and the title should profitably fit many a theater marquee. That's the summation on "First Yank Into Tokyo," another RKO venture into the rich field of exploitation melodrama already proven on the company ledgers by "Hitler's Children," "Behind the Rising Sun," etc.

"First Yank Into Tokyo" does not concern the actual current march of Uncle Sam's boys on Tokyo, but is still as timely as a headline with a story that forecast the atomic bomb, and wind-up clips showing the real bomb in action.

Otherwise, getting away from selling angles, the picture is workmanlike meller construction in the budget field, not much more wild in premise and plot than many of the true stories coming out of the war, capably directed and played. It will satisfy audiences responding to the title.

The story gives us Tom Neal as an American army officer, born in Japan, and resorting to plastic surgery to simulate Oriental characteristics so that he can get within the island empire and contact an American prisoner of war—an engineer who holds within his brain the last important link in the scientific knowledge needed to perfect that atomic bomb. Marc Cramer is the prisoner, Barbara Hale, the nurse who supplies the romantic element and at the same time the dash of conflict since Neal cannot disclose his real identity to her.

There is abundance of incident, considerable suspense, well-paced in the things that happen to these characters before final triumph. It all builds to a thrill escape sequence.

Support of the top trio finds Keye Luke delivering effectively as a Korean patriot, Richard Loo a sufficiently dastardly menace.

Picture has been well-mounted by executive producer Jack Gross, and winds up as a workmanlike credit on the list of producer-director J. Robert Bren.

Exhibitor's Booking Suggestion: Will stand up for exploitation. . . . Previewed Aug. 28th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Comes out in good style, kept well in hand by Bren's direction."

VARIETY: "Big grosses should accrue from medium budget outlay."

Never Time to Stop Selling War Bonds !

"Shady Lady" . . . . . Very Nice to Meet

(UNIVERSAL)

The Digest's Box Office Estimate:
120%

Producer-director ..... **George Waggner**
Executive produeer ..... **Joe Gershenson**
The Players Charles Coburn, Robert Paige, Ginny Simms, Alan Curtis, Martha O'Driscoll, Kathleen Howard, James Burke, John Gallaudet, Joe Frisco, Thomas Jackson, Billy Wayne, William Hall, Bill Hunt, Erno Verebes, George Lynn, Bert Moorhouse, Stuart Holmes, Billy Green, Emmitt Smith, Chuck Hamilton.
Photography ..... **Hal Mohr**
Time ..... **94 minutes**

There is lots of fun, a goodly portion of melody, in "Shady Lady," which gives Charles Coburn an opportunity to hold the center of the stage, and do a very smooth job of it, too. There is also some plot and considerable dialogue, which doesn't have to be taken too seriously except insofar as it gets in the way of the more delightful moments producer-director George Waggner has provided for the customers.

Coburn is presented in a tailored role as a lovable card sharp, introduced to us aboard a train as he is being escorted to the Kentucky state line after spending a year as that commonwealth's guest—for a slight mistake in his genteel occupation. His niece, Ginny Simms, is on the same train, on her way to a Chicago nitery engagement. Contrivance, and a chucklesome situation it is, brings fellow passenger Robert Paige into the action. Paige is on the State's Attorney staff in Illinois.

For plot purposes all you need meet now is Alan Curtis, suave heavy, proprietor of the nitery and gambling king, also the meanie who is blackmailing Martha O'Driscoll, Paige's sister.

The picture tells its story, but audience entertainment values are concentrated in Waggner's handling of his characters, the touches that give life, and a chuckle or a laugh to numerous situations, plus the melodic charm of Miss Simms, and a few well-spotted and presented flash dancing numbers.

Universal's quadruple threat half-back, George Waggner—producer, director, writer, lyricist—makes all but the scribbling credit in this one, and delivers on all counts. He has an assured touch in handling his laugh situations, without yielding to the temptation to go broad; he has the showman's touch for spotting his song and dance flashes, and the lyricist's spark in making them worth while.

Coburn gives adroit shading to his Col. Appleby role and has the audience with him for every inch of his footage. Miss Simms has few equals in presenting a song, and should be very happy over the Hal Mohr photographic presentation. Robert Paige and Alan Curtis click in the roles that tell the plot, with Kathleen Howard scoring as a husky dowager. Reliable James Burke holds up his end as a kindly disposed copper nemesis to Coburn, Tommy Jackson helps the support. A spot scene for Joe Frisco was taken to the preview audience's heart.

Musical numbers include the remembered "Cuddle Up a Little Closer," as only Ginny Simms can give it to us, a catchy new number "In Love With Love," and a punchy production flash "Xango," spelled sideways it's pronounced "Chongo." Versatile Waggner delivered lyrics for the latter two.

Exhibitor's Booking Suggestion: Good show for any type of audience. . . . Previewed Sept. 4th.

WHAT THE OTHER FELLOWS SAID:
VARIETY: "An auspicious start for Universal's new season."

"Swingin' on a Rainbow" . Above Par Programmer

(REPUBLIC)

The Digest's Box Office Estimate:
80%

Supervising producer ..... **Armand L. Schaefer**
Associate producer ..... **Edward J. White**
Director ..... **William Beaudine**
The Players: Jane Frazee, Brad Taylor, Harry Langon, Minna Gombell, Amelita Ward, Tim Ryan, Paul Harvey, Wendell Niles, Richard Davies, Helen Talbot.
Photography ..... **Mareel LePicard**

The customers will be well satisfied with this modest offering in the laughter-musical field, probably receiving a bit more than they will expect from its necessary spots on the bills.

Smooth scripting, the assured direction of veteran Bill Beaudine who has been hypoing such material for many seasons, combine to the result—plus the fact that Republic, this time in the person of Supervising Producer Armand Schaefer and Producer Eddie White, gives these budget offerings a touch of the generous, in production values. They know their stuff.

An aid to the generally pleasant result is the fact that the tunes provided are well worth while, particularly "Wrap Your Troubles In a Rainbow."

It is one of the radio yarns. This time it is not the simple premise of having girl or boy get the big break, there is a twist in the premise—singer Jane Frazee has had her song stolen by band leader Richard Davies. Simple plot outline is bolstered by the injection of plenty of comedy, frequently pretty broad, and delivery assured by such as Harry Langdon, Tim Ryan, Paul Harvey. Miss Frazee and Brad Taylor give pleasing quality to the romance.

Exhibitor's Booking Suggestion: Good programmer. . . . Previewed Aug. 24th.

WHAT THE OTHER FELLOWS SAID:
VARIETY: "Good enough for top billing in some of the Republic spots."

"A Sporting Chance" . . Serves Its Time

(REPUBLIC)

The Digest's Box Office Estimate:
75%

Assoeiate produeer ..... **Rudolph E. Abel**
Director ..... **George Blair**
The Players: Jane Randolph, John O'Malley, Stephen Barclay, Edward Gargan, Isabel Withers, Maxine Semon, Selmer Jackson, Robert Middlemass, Kenne Duncan, Janet Martin.
Photography ..... **Marcel LePieard**
Time ..... **55 minutes**

A stock story premise, extracted from the lowest drawer of the Plot File, doesn't help "A Sporting Chance" to get off to anything unusual at the start, but workmanlike scripting and development, able direction, combine to wrap it up as a very satisfactory offering in the budget field.

The players, not too well known, of course, respond to George Blair's direction with a neat assembly of performances. Production values are above program average.

That premise we spoke of before is the one that finds the spoiled society darling who must be tamed by the he-man, in this case because her uncle, a shipbuilding tycoon, left a will which declared that she must spend a year at actual work in his yards in order to inherit. He names his operating head, John O'Malley, as sole judge of her right to get the coin.

There you have it—boy and girl, inject a jealous "other boy," and you have a goal to be reached. It works around through one complication and another to build to something of an action climax.

Jane Randolph delivers pleasingly as the girl, John O'Malley and Stephen Barclay are adequate to requirements of the top male roles. An interesting production spot is provided by Janet Martin with a trick rendition of "La Cucaracha."

Exhibitor's Booking Suggestion: Okay filler. . . . Previewed Aug. 21.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Smoothly paced comedy romance . . . good entertainment."
VARIETY: "Serves its purpose as a modestly budgetted programmer."

MURDER

with Love!

Suspicion... distrust... and then something worse in this psychological thriller packed with suspense!





Jealousy

A Republic 10th Anniversary Picture ... full of Crowd Appeal!

Starring

JOHN LODER · JANE RANDOLPH

with

KAREN MORLEY · NILS ASTHER

Produced and Directed by GUSTAV MACHATY

Screen Play by ARNOLD PHILLIPS and GUSTAV MACHATY

Based on an original idea by DALTON TRUMBO.

A REPUBLIC PICTURE

"The Fighting Guardsman" . Dressed-up Actioneer

(COLUMBIA)
The Digest's Box Office Estimate:
85%

Producer ..... **Michel Kraike**
Director ..... **Henry Levin**
The Players: Willard Parker, John Loder, Anita Louise, Janis Carter, Edgar Buchanan, George Macready, Elisabeth Risdon, Victor Kilian, Lloyd Corrigan.
Photography ..... **Burnett Guffey**
Time ..... **67 minutes**

The 67 minute running time of "The Fighting Guardsman" is a pretty good index to its value as a booking. The title is indication that it is costume, with sword-play, some approximate relationship to Alexander Dumas; the running time is indication that even Columbia doesn't expect much of it in the picture marts.

As a Western dressed with costume and Hollywood prop department period pieces, the picture is actionful Western. As a psuedo-historical depiction of a famous author's work it is baloney for present day audiences.

Our "Guardsman" is in the Robin Hood formula, fighting for the peasants against the throne, he has a coterie of the Three Musketeer sort called "Companions of Jehu." Troupers do their best, but have a bit of a struggle with the stilted dialogue. Or maybe it was their wigs that caused the trouble.

Exhibitor's Booking Suggestion: Flash filler because of its production values. . . . Previewed Aug. 13th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Play it down and play it low."

VARIETY: "More chases and taproom brawls than many a western . . . bogs down when it ventures into the court life and politics of 1789."

F-L-A-S-H-E-S . . . .

(Continued from Page 4)

International ☆ ☆ ☆

★★★ Title has been set for Orson Welles first International production. It will be "The Stranger." Edward G. Robinson and Loretta Young will have top spots, along with Orson in person.

★★★ Story calls for director Welles to play the title role, with Robinson as a secret service agent, and Miss Young as the daughter of a Justice of the Supreme Court. Sam Spiegel (S. P. Eagle) is producer.

RKO-Radio ☆ ☆ ☆

★★★ Charles Koerner has lifted the option on J. Robert Bren, writer-director, whose "First Yank Into Tokyo" has just been previewed. Bren is currently preparing on "Galveston," which will star Pat O'Brien.

★★★ Ed Marin will direct "Lady Luck," with a cast headed by Robert Young, Barbara Hale, and Frank Morgan.

★★★ Eddie Cantor will present his latest discovery on the screen in "Come On Along." Thelma Carpenter is the girl, the negro songstress currently being a New York nitery sensation.

★★★ Following resignation of Lela Rogers as an RKO production executive, announcement is made that Ginger Rogers will form her own production unit, her mother as president, and a deal will be set for three pictures a year through RKO-Radio distribution.

★★★ Theron Warth, recently associate producer on "Tall In the Saddle," and "Back to Bataan," has been named supervising editor and assistant to Sid Rogel in the latter's unit.

★★★ Assignments have been straightened out on "Galveston," which will star Pat O'Brien. It will be a J. Robert Bren production, with Irving Reis directing, the latter stepping in on a quick turn-over from his Army discharge.

★★★ Ann Richards, Australian actress, gets her first break with assignment as femme lead opposite Randolph Scott in "Badman's Territory." Tim Whelan directs.

Here & There ☆ ☆ ☆

★★★ Offices for the Preston Sturgis unit have been established at the Samuel Goldwyn studios, though the writer-director will wind up his current story work on "The Sins ofr Harold Diddlebock" at the California plant.

★★★ Staff for the Sturgis unit, which will release through United Artists, is headed by Henry Henigson as general manager, and includes Cliff Broughton, production manager; Fred Schuessler, casting director; Robret Usher, art director.

★★★ Rudy Vallee will play the Russell Birdwell role in PRC's picturization of the latter's best-seller, with Frank Strayer directing.

★★★ Director Jean Renoir completed shooting on Ben Bogeaus' "Diary of a Chambermair" right on schedule, despite a two day lay-off the first week because of player illness, and the lay-off caused by V-J day celebrations. Producer Bogeaus, accompanied by Paulette Goddard and Burgess Meredith, have left for New York in connection with pre-release plans on the picture.

★★★ Raoul Walsh has been assigned direction of "Tomorrow Is Another Day" at Warners, with Humphrey Bogart and Lauren Bacall in the money spots.

★★★ Report has it that Warners has dusted "Ethan Frome" from the scenario shelves, with plans for a Henry Blanke production, starring Bette Davis. The story has long been a Miss Davis favorite.

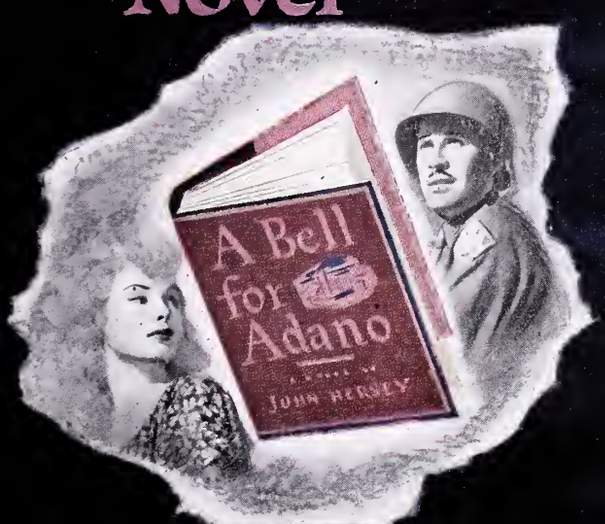
★★★ Producer Don Hartman, finally moved to a Columbia deal, will first handle "Down to Earth" with Rita Hayworth in the top spot.

★★★ Alfred Hitchcock's first plans for an independent production concern starring Cary Grant in a special to be made in England. It is described as Hitchcock's own modern interpretation of the plot of "Hamlet."

★★★ "Columba," Prosper Merimee novel written in 1870, is on the future list for Preston Sturgis. The United Artists' producer is also working on "Wizard of Whispering Falls" as a possible follow-up for his initial picture, "The Sins of Harold Diddlebock."

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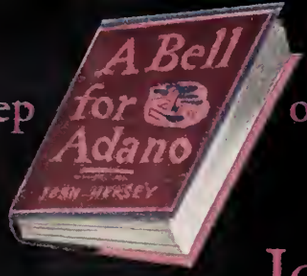
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John Hodiak

William Bendix

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Reed Hadley · Roy Roberts



Directed by Henry King

Produced by Louis D. Lighton and Lamar Trotti

Screen Play by Lamar Trotti and Norman Reilly Raine

Always the Biggest Figure in Best-Sellers 20th Century-Fox

All Features Released in 1945

A
OVER $500,000

Thrill of a Romance	MGM	205
Valley of Decision	MGM	203
Anchors Aweigh	MGM	202
Here Come The Waves	PAR	201
Wonder Man	RKO	195
A Tree Grows In Brooklyn	FOX	191
Diamond Horseshoe	FOX	186
Guest Wife	UA	180
Incendiary Blonde	PAR	180
Along Came Jones	RKO	175
Nob Hill	FOX	174
Lady On A Train	UNIV	172
G. I. Joe	UA	171
The Clock	MGM	171
Practically Yours	PAR	171
Without Love	MGM	170
Xmas In Connecticut	WAR	168
Blood On the Sun	UA	166
Salty O'Rourke	PAR	166
Pride of Marines	WAR	165
Captain Eddie	FOX	164
Rhapsody in Blue	WAR	163
God Is My Co-Pilot	WAR	163
The Corn Is Green	WAR	161
The Enchanted Cottage	RKO	161
One Thousand Nights	COL	162
Over 21	COL	160
A Song to Remember	COL	160
Out of This World	PAR	156
Conflict	WAR	156
Those Endearing Charms	RKO	156
Objective Burma	WAR	156
Back to Bataan	RKO	155
A Bell for Adano	FOX	155
Affairs of Susan	PAR	155
It's A Pleasure	RKO	154
The Three Caballeros	RKO	154
You Came Along	PAR	152
Where Do We Go From Here	FOX	151
Thunderhead-Flicka	FOX	151
Picture of Dorian Gray	MGM	148
Bring On the Girls	PAR	148
Naughty Nineties	UNIV	146
Son of Lassie	MGM	146
Tonight and Every Night	COL	143
Salome, Where She Danced	UNI	143
Keep Your Powder Dry	MGM	142
China Sky	RKO	140
Counter-Attack	COL	140
Junior Miss	FOX	138
Belle of the Yukon	RKO	138
Roughly Speaking	WAR	138
Hangover Square	FOX	134
Hotel Berlin	WAR	133
Sudan	UNI	133
A Royal Scandal	FOX	132
The Great John L.	UA	131
Murder, My Sweet	RKO	131
Murder, He Says	PAR	130
A Medal For Benny	PAR	128
This Man's Navy	MGM	126
Uncle Harry	UNIV	123
It's In the Bag	UA	12u
Don Juan Quilligan	FOX	110
Col. Blimp	UA	107
The Horn Blows at Midnight	WAR	102

B
FROM $250,000 TO $500,000

Between Two Women	MGM	149
Flame of the Barbary Coast	REP	139
Here Come the Co-eds	UNI	133
Pillow to Post	WAR	130
The Suspect	UNI	125
Tomorrow, the World	UA	125
Brewster's Millions	UA	120
The Southerner	UA	117
Frisco Sal	UNI	117
Having Wonderful Crime	RKO	117
Patrick the Great	UNI	112
Bedside Manner	UA	111
That's the Spirit	UNI	108
The Way Ahead	FOX	108
On Stage Everybody	UNIV	107
The Unseen	PAR	104
Errol Carroll's Vanities	REP	103
Within These Walls	FOX	102
Escape In the Desert	WAR	98
Twice Blessed	MGM	93
Molly and Me	FOX	92
Delightfully Dangerous	UA	92
Betrayal From the East	RKO	90
See My Lawyer	UNI	87
Bewitched	MGM	86
Pan Americana	RKO	85
The Fighting Guardsman	COL	84

C
FROM $150,000 TO $250,000

Tarzan and the Amazons	RKO	122
The Body Snatcher	RKO	97
The Cheaters	REP	92
The Brighton Strangler	RKO	88
I'll Tell the World	UNIV	87
She Gets Her Man	UN	87
The Beautiful Cheat	UNIV	84
The Frozen Ghost	UNIV	84
Eadie Was A Lady	COL	84
Eve Knew Her Apples	COL	84
Mummies Curse	UNI	84
House of Fear	UNI	84
Jealousy	REP	83
Steppin' in Society	REP	83
Carribean Mystery	FOX	83
Jungle Captive	UNIV	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Showoff	REP	83
Dangerous Passage	PAR	83
Rough, Tough, and Ready	COL	82
A Song For Miss Julie	REP	82
Gentle Annie	MGM	81
The Bull Fighters	FOX	81
High Powered	PAR	81
What A Blonde	RKO	81
Hitchhike to Happiness	REP	81
The Silver Fleet	PRC	80
Honeymoon Ahead	UNI	80
Zombies On Broadway	RKO	80
I'll Remember April	UNI	80
Leave It to Blondie	COL	80
Nothing But Trouble	MGM	80
Strange Illusion	PRC	79
Two O'Clock Courage	RKO	78
Night Club Girl	UNI	78
My Gal Loves Music	UNI	78
Swing Out Sister	UNI	77
Mr. Emmanuel	UA	76

D
BELOW $150,000

Dillinger	MONO	147
Fighting Lady	FOX	123
Crime, Inc.	PRC	84
Vampire's Ghost	REP	84
Forever Yours	MONO	83
Why Girls Leave Home	PRC	83
Midnight Manhunt	PAR	82
Shanghai Cobra	MONO	82
West of the Pecos	RKO	82
Scared Stiff	PAR	82
Big Bonanza	REP	82
G. I. Honeymoon	MON	82
Under Western Skies	UNI	82
The Chicago Kid	REP	82
Blackie's Rendezvous	COL	81
A Woman in Green	UNIV	81
Thoroughbreds	REP	81
Identity Unknown	REP	81
Tahiti Nights	COL	81
Arson Squad	PRC	80
Blonde Ransom	UNIV	80
Booked On Suspicion	COL	80
Phantom of 42nd Street	PRC	80
Power of the Whistler	COL	80
Crime Doctor's Courage	COL	80
Fog Island	PRC	80
A Guy, A Gal, and A Pal	COL	80
I Love A Mystery	COL	79
Swing Out Sister	UNIV	78
Escape in the Fog	COL	78
Scarlet Clue	MONO	78
Ten Cents A Dance	COL	78
Song of the Sarong	UNI	78
Fashion Models	MON	78
Nevada	RKO	78
Rogues Gallery	PRC	78
There Goes Kelly	MON	78
Castle of Crimes	PRC	78
Road to Alcatraz	REP	77
The Missing Corpse	PRC	77
Docks of New York	MON	77
Let's Go Steady	COL	77
Hollywood & Vine	PRC	77
Three's A Crowd	REP	77
Muggs Rides Again	MONO	76
Penthouse Rhythm	UNIV	76
Blonde From Brooklyn	COL	76
The Kid Sister	PRC	76
The Man Who Walked Alone	PRC	76
Youth On Trial	COL	76
The Lady Confesses	PRC	75
Apology For Murder	PRC	74
Falcon In San Francisco	RKO	74
Rockin' in the Rockies	COL	74
The Kid Sister	PRC	74
Trouble Chasers	MONO	73
Spell of Amy Nugent	PRC	71

EXPLANATION OF FIGURES

The Percentages listed after the names of the pictures in the above A, B, C, and D columns, and also found elsewhere in this publication, represent the amount of acutal business being done at theatre box offices. For example, if a certain picture grosses $10,000 on a week, where the average business of that theatre is actnally $10,000, then that particular picture rate a 100 per cent average.

However, if the picture should be "a lemon" and only does $7,500 on the week, then it rates 75 per cent on that particular booking. On the other hand, if a picture should be a box office "wow" and hits $25,000 on the week, then that picture draws a 250 per cent rating, or 150 per cent above average business, which of course is most unusual.

As soon as pictures are released in various key cities throughout the nation, the percentages are averaged out and the figures are printed in Box Office Digest. On another page are two boxes marked "Pictures Going Up" and "Pictures Going Down," indicating that very few films stay at the same level at which they open up on their initial engagements.

Occasionally big publicity and exploitation campaigns will get a picture off to a fine start but if said picture has been over-rated, word-of-mouth may drop the box office receipts off considerably, thus lowering the percentage. Of course, this can also work the other way with a fine picture getting off to a bad start and then building on all of its subsequent runs.

THE HONOR BOX WINNER

FELIX JACKSON

Produced

"Lady on a Train"

A UNIVERSAL PICTURE

THE HONOR BOX WINNER

CHARLES DAVID

Directed

"Lady on a Train"

A UNIVERSAL PICTURE

THE HONOR BOX WINNER



DEANNA DURBIN

"Lady on a Train"

A UNIVERSAL PICTURE

THE HONOR BOX WINNER



DAVID BRUCE

"Lady on a Train"

A UNIVERSAL PICTURE

Box Office Digest Advance Production Chart

COLUMBIA PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Pardon My Past	Fenton-MacMurray	Leslie Fenton	F. MacMurray, M. Chapman	Wm. Demarest, Akim Tamiroff
Adventures of Rusty	Leonard Picker	P. Burnford	Ted Donaldson-Conrad Nagel	Margaret Lindsay
Gay Senorita	Jay Gorney	Art Dreifus	Jinx Falkenburg	Jim Bannon
Kiss and Tell	Siegel-Abbott-Herbert	Richard Wallace	Shirley Temple, Walter Abel	Mary Phillips-Ed Buchanan
BACK LOG IN CUTTING ROOM				
Mark of the Whistler	R. Flothow	Wm. Castle	Richard Dix	Janis Carter
Crime Dr.'s Warning	R. Flothow	Wm. Castle	Warner Baxter	Dusty Anderson
Bandit of Sher. Forest (T)	Picker-Sanforth	Henry Levin	Cornell Wilde, Anita Louise	Ed Buchanan, Larry Moore
Wouldn't Say Yes	V. Van Upp	Al Hall	Roz Russell, Lee Bowman	Adele Jergens
Voice of Whistler	R. Flothow	Wm. Castle	Richard Dix	Lynn Merrick
Prison Ship	A. Thurn-Taxis	Arthur Dreifus	Robt. Lowery, Nina Foch	
Woman in Red	Wally McDonald	Joe Lewis	Nina Foch, Geo. Macready	Dame May Whitty
Snafu	Geo. Abbott	Jack Moss	Robert Benchley	Vera Vague
Hit the Hay	Ted Richmond	Del Lord	Judy Canova, Ross Hunter	
IN PRODUCTION				
Tars & Spars	Milt Bren	Al Green	Janet Blair, Mark Platt	Jeff Donnell, Al Drake
Song of Broadway	Burt Kelly	Leigh Jason	Marj. Reynolds, Fred Brady	Jinx Falkenburg
Hail the Chief	Burt Kelly	Ray Enright	Dennis O'Keefe, M. Chapman	Willard Parker
Life With Blondie	Bert Kelly	Abby Berlin	Arthur Lake, P. Singleton	Ed Gargan, J. Hale

MGM STUDIOS—Previewed—Ready for Release

Highbness & Bellboy	Joe Pasternak	Dick Thorpe	Hedy Lamarr, June Allyson	Robt. Walker, Rags Raglund
Weekend at Waldorf	Arthur Hornblow	Robt. Z. Leonard	G. Rogers, L. Turner, V. Johnson	W. Pidgeon, Edw. Arnold
The Hidden Eye	Robt. Sisk	R. Whorf	Edw. Arnold, F. Rafferty	Ray Collins
Vines Have Tender Grapes	Robt. Sisk	Roy Rowland	M. O'Brien, Edw. G. Robinson	Jas. Craig, F. Gifford
Dangerous Partners	Arthur Field	Ed. Cahn	Jas. Craig, Signe Hasso	Edm. Gwenn, J. Warburton
Ziegfeld Follies (T)	Arthur Freed	Vinc. Minnelli	F. Astaire, J. Garland, Wm. Powell	K. Grayson, L. Ball, E. Williams
In Hollywood	Martin Gosch	Sylvan Simon	Abbott & Costello	F. Rafferty, Jean Porter
BACK LOG IN CUTTING ROOM				
Early to Wed (T)	Jack Cummings	Ed. Buzzell	Van Johnson, Lucille Ball	C. Kellaway, E. Williams, K. Wynn
Hold High the Torch (T)	Robt. Sisk	Fred Wilcox	Eliz. Taylor, and Lassie	Frank Morgan, Tom Drake
Sailor Takes a Wife	Edwin Knopf	Richard Whorf	R. Walker, June Allyson	Hume Croyn, Rochester
They Were Expendable	Cliff Reid	John Ford	R. Montgomery, J. Wayne	Ward Bond, Jack Holt, Donna Reed
The Harvey Girls (T)	Arthur Freed	Geo. Sidney	J. Garland, Angela Lansbury	J. Hodiak, R. Bolger, P. Foster
Yolanda & the Tblef (T)	Arthur Freed	Vinc. Minnelli	F. Astaire, L. Bremer	Frank Morgan, Mary Nash
The Things You Are	Wm. Wrigbt	Jules Dassin	Marsha Hunt, John Carroll	Hume Cronyn
IN PRODUCTION				
Strange Adventure	Sam Zimbalist	Victor Fleming	Clark Gable, Greer Garson	Joan Blondell, Tom Mitchell
Hoodlum Saint	Cliff Reid	Norman Taurog	Wm. Powell, Esther Williams	A. Lansbury, Jimmie Gleason
2 Sisters from Boston	Joe Pasternak	Henry Koster	Kathryn Grayson, June Allyson	J. Durante, Lauritz Melcbior
Postman Rings Twice	Carey Wilson	Tay Garnett	L. Turner, J. Garfield	Hume Cronyn
The Yearlings (T)	Sid. Franklin	Clarence Brown	Greg. Peck	Jacq. White, C. Jarman
Boys' Ranch	Robt. Sisk	Roy Rowland	Jas. Craig, "Butch" Jenkins	Skippy Homeier
Corp. Hargrove	Geo. Haight	Dick Thorpe	Robt. Walker, K. Wynn	Jean Porter
Bad Bascomb	O. O. Dull	Sylvan Simon	Wally Beery, Margaret O'Brien	F. Rafferty, Marj. Main
Up Goes Maisie	Geo. Haight	Harry Beaumont	Ann Sothern, Geo. Murphy	
Holiday in Mexico	Joe Pasternak	Geo. Sidney	Ilona Massey, W. Pidgeon	Jane Powell, Jose Iturbi
The Green Years	Leon Gordon	Vic Saville	Tom Drake, Gene Roberts	Chas. Coburn, Hume Cronyn
IN PREPARATION				
No Leave, No Love	Joe Pasternak	Chas. Martin	Van Johnson, Pat Krikwood	

REPUBLIC STUDIOS—Previewed—Ready for Release

Tell It to a Star	Walter Goetz	F. McDonald	R. Terry, R. Livingston	Alan Mowbray
Gangs of Waterfront	Geo. Blair	Geo. Blair	R. Armstrong, Marian Martin	Martin Kosleck
Swingin' On Rainbow	Eddy White	Bill Beaudine	Jane Frazee, Brad Taylor	
BACK LOG IN CUTTING ROOM				
Woman Who Came Back	Walter Colmes	Walter Colmes	John Loder, Nancy Kelly	Otto Kruger, Ruth Ford
The Tiger Woman	D. & S. McGowan	Phil Ford	Adela Mara, Kane Richmond	
Angel Comes to Brooklyn	L. Sillman	Les Goodwins	Kaye Dowd, Robt. Drake	
Girls of Big House	Rudy Abel	Geo. Archainbaud	Lynne Roberts, Adela Mara	Tala Birell
Scotland Yard Investigator	Geo. Blair	Geo. Blair	Eric Von Stroheim	C. Aubrey Smith
Behind City Lights	Joe Bercholz	John English	Lynn Roberts, Wm. Terry	Jerome Cowan
The Fatal Witness	Rudy Abel	Les Selander	Evelyn Ankers, Dick Frazer	
A Sporting Chance	Rudy Abel	Geo. Blair	Jane Randolph, Ed Gargan	
A Guy Could Change	Wm. K. Howard	Wm. K. Howard	Allan Lane, Jane Frazee	
You'll Remember Me	Wm. Wilder	Anthony Mann	Wm. Gargan, Brenda Marshall	
Love, Honor & Goodbye	Harry Grey	Al Rogell	Virginia Bruce, Ed Ashley	Victor MacLaglen
Mexicana	Al Santell	Al Santell	Constance Moore, Tita Guizar	Leo Carrillo
Dakota	Jos. Kane	Jos. Kane	John Wayne, Vera H. Ralston	W. Brennan, Ward Bond
IN PRODUCTION				
Concerto (T)	Frank Borzage	Frank Borzage	Philip Dorn, Wm. Carter	Felix Bressart, Fritz Feld
IN PREPARATION				
That Man of Mine	Armand Schaeffer		Ann Dvorak, Michael O'Shea	

ADVANCE PRODUCTION CHART

20TH CENTURY-FOX FILM—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Then There Were None	Harry Popkin	Rene Clair	B. Fitzgerald, L. Hayward	W. Huston, R. Young, J. Duprez
State Fair (T)	Wm. Perlberg	Walter Lang	Jeanne Crain, Dick Haymes	V. Blaine, Dana Andrews
BACK LOG IN CUTTING ROOM				
The Dolly Sisters (T)	Geo. Jessel	Irv. Cummings	B. Grable, J. Payne	June Haver, Reg. Gardiner
Dragonwyck	Ernst Lubitsch	Joe Mankiewicz	Gene Tierney, Vinc. Price	Anne Revere, Spring Byington
Col. Effingham's Raid	Lamar Trotti	Irving Pichel	Joan Bennett, Chas. Coburn	Wm. Eythe, Allyn Joslyn
Kitten on the Keys (T)	Geo. Jessel	Greg. Ratoff	M. O'Hara, Dick Haymes	Reg. Gardiner, Harry James
House on 92nd St.	L. deRochemont	H. Hathaway	Wm. Eythe, Lloyd Nolan	Signe Hasso
The Spider	Ben Silvey	Robt. Webb	Fay Marlowe, Richard Conte	Kurt Kreuger
Fallen Angel	Otto Preminger	Otto Preminger	Alice Faye, Linda Darnell	Dana Andrews, Bruce Cabot
Leave Her to Heaven (T)	Wm. Bacher	John M. Stahl	Gene Tierney, J. Crain	Cornell Wilde
The Enchanted Voyage (T)	W. Morosco	Lloyd Bacon	June Haver, John Payne	Chas. Russell
IN PRODUCTION				
Smoky (T)	Robt. Bassler	Louis King	F. MacMurray, Anne Baxter	Bruce Cabot
Doll Face	Bryan Foy	Lew Seiler	V. Blaine, C. Miranda	Perry Como, M. Stewart
Sentimental Journey	Walter Morosco	Walter Lang	Maureen O'Hara, John Payne	Trudy Marsball, Wm. Bendix
IN PREPARATION				
The Razor's Edge	Darryl F. Zanuck	Geo. Cukor		Clifton Webb
Band Wagon (T)	Wm. Perlberg	Greg. Ratoff		
Shocking Miss Pilgrim (T)	Wm. Perlberg	Geo. Seaton	Betty Grable, Dick Haymes	
Cluny Brown	Ernst Lubitsch	Ernst Lubitsch	Chas. Boyer, Jennifer Jones	
Anna & King of Siam (T)	Louis Lighton	John Cromwell	Dorothy McGuire	

UNIVERSAL PICTURES—Previewed—Ready for Release

Easy to Look At	Henry Blankfort	Ford Beebe	Gloria Jean, Kirby Grant	Eric Blore, Geo. Dolenz
Sbady Lady	Geo. Waggner	Geo. Waggner	Chas. Korvin, Ginny Simms	Robt. Paige
BACK LOG IN CUTTING ROOM				
Crimson Canary	Henry Blankfort	John Hoffman	Noah Beery, Lois Collier	J. Litel, Claudia Drake
Night in Paradiso	Walter Wanger	Arthur Lubin	Merle Oberon, Turhan Bey	G. Sondergaard, Ray Collins
Pillow of Death	Ben Pivar	Wallace Fox	Lon Chaney	J. Edw. Bromberg
Men in Her Diary	Chas. Barton	Chas. Barton	Jon Hall, L. Allbritton	Peggy Ryan, Virginia Grey
Strange Confesslon	Ben Pivar	John Hoffman	Lon Chaney, Brenda Joyce	J. Carrol Naish, Mil Stone
Senorita from West	Phil Cahn	Frank Strayer	Allan Jones, B. Granville	Jess Barker, Fuzzy Knight
River Gang	Chas. David	Chas. David	Gloria Jean, K. Brasselle	John Qualen
Girl on the Spot	Geo. Blake	Bill Beaudine	Jess Barker, Lois Collier	Fuzzy Knight, Geo. Dolenz
Frontier Gal	Fessier-Pagano	Chas. Lamont	Rod Cameron, Y. DeCarlo	Andy Devine, Fuzzy Knight
Once Upon a Dream	Pagano-Fessier	Wm. Seiter	S. Foster, L. Allbritton	Franchot Tone, David Bruce
As It Was Before		Wm. Dieterle	Merle Oberon, Claude Rains	Chas. Korvin
IN PRODUCTION				
Scarlet Street	Fritz Lang	Fritz Lang	J. Bennett, Edw. G. Robinson	Dan Duryea
Because of Him	Felix Jackson	Richard Wallace	Deanna Durbin, Chas. Laughton	Franchot Tone, H. Broderick
Canyon Passage (T)	Walter Wanger	Jacquez Tourneur	B. Donlevy, Dana Andrews	Susan Hayward
The Fugitive	Roy W. Neill	Roy W. Neill	B. Rathbone, Nigel Bruce	
Daltons Ride Again		Ray Taylor	Alan Curtis, Kent Taylor	M. O'Driscoll, L. Chaney
IN PREPARATION				
Noose Hangs High	John Grant		Abbott & Costello	
Genius in the Family	J. Skirball-B. Manning	Frank Ryan	Myrna Loy, Don Ameche	

WARNER BROS.—Previewed—Ready for Release

BACK LOG IN CUTTING ROOM				
Too Young to Know	Wm. Jacobs	Fred deCordova	Joan Leslie, Robert Hutton	D. Moran, Rosemary DeCamp
Mildred Pierce	Jerry Wald	Mike Curtiz	Joan Crawford, J. Carson	Eve Arden, Anne Blythe
The Big Sleep	Howard Hawks	Howard Hawks	Humphrey Bogart, L. Bacall	Martha Vickers, Reg. Toomey
San Antonio	R. Buckner	Dave Butler	Errol Flynn, Alexis Smith	V. Francen, Paul Kelly
Nobody Lives Forever	R. Buckner	Jean Negulesco	John Garfield, G. Fitzgerald	W. Brennan, Faye Emerson
Of Human Bondage	Henry Blanke	Ed Goulding	P. Henreid, E. Parker	Janis Paige, Patric Knowles
Devotion	R. Buckner	Curtis Bernhardt	P. Henreid, Ida Lupino	O. deHavilland, Gene Lockhart
One More Tomorrow	Ben Glazer	Peter Godfrey	Ann Sheridan, D. Morgan	Alexis Smith, Jack Carson
Saratoga Trunk	Hal Wallis	Sam Wood	Gary Cooper, I. Bergman	Flora Robson, Jerry Austin
Cinderella Jones	Alex Gottlieb	Buzz Berkeley	Joan Leslie, Robert Alda	Wm. Prince, E. E. Horton
My Reputation	Henry Blanke	Curtis Bernhardt	B. Stanwyck, Geo. Brent	Eve Arden, L. Watson
Shadow of a Woman	Wm. Jacobs	Joe Santley	Zach Scott, H. Dantine	Andrea King, Wm. Prince
A Stolen Life	Bette Davis	Curtis Bernhardt	Bette Davis, Glen Ford	Dane Clark, W. Brennan
Time, Place & the Gal	Alex Gottlieb	David Butler	Dennis Morgan, Jack Carson	Martha Vickers, Janis Paige
Danger Signal	Wm. Jacobs	Robert Florey	Zach Scott, Faye Emerson	R. DeCamp, Bruce Bennett
Janie Gets Married	Alex Gottlieb	Vincent Sherman	Joan Leslie, Robt. Hutton	Edw. Arnold, A. Harding, R. Benchley
Two Mrs. Carrolls	Mark Hellinger	Peter Godfrey	B. Stanwyck, H. Bogart	Alexis Smith, Nigel Bruce
Never Say Goodbye	Wm. Jacobs	James Kern	Errol Flynn, Eleanor Parker	Lucile Watson
IN PRODUCTION				
Night and Day (T)	Arthur Schwartz	Mike Curtiz	Cary Grant, Alexis Smith	Monte Woolley, Jane Wyman
Man I Love	Arnold Albert	R. A. Walsh	Ida Lupino, Robert Alda	Andrea King, Martha Vickers
Confidential Agent	Robt. Buckner	Herman Shumlin	Chas. Boyer, L. Bacall	K. Paxinou, Peter Lorre
Her Kind of Man	Alex Gottlieb	Fred deCordova	Zachary Scott	Janis Paige
IN PREPARATION				
The Silver Lining	Jerry Wald	Irving Rapper	Jean Leslie	Oscar Levant
Humoresque	Jerry Wald	Jean Negulesco	John Garfield	
The Fountainhead	Henry Blanke		B. Stanwyck, H. Bogart	

ADVANCE PRODUCTION CHART

MONOGRAM PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
China's Little Devils	Grant Witbers	Monta Bell	Harry Carey, Paul Kelly	Ducky Louie
Divorce	J. Bernard-K. Francis	Wm. Nigh	Kay Francis, Bruce Cabot	Helen Mack, Jerome Cowan
BACK LOG IN CUTTING ROOM				
Belle of Bowery	Scott Dunlap	Ralph Murphy	Gail Storm, Phil Regan	Alan Mowbray, Minna Gombel
Main St. Girls	Joe Kaufman	Christy Cabanne	Bob Lowery, Wanda McKay	Eddie Quillan
Suspense	Lindsley Parsons	Al Zeisler	Warren William, Anne Gwynne	Peter Cookson
Swing Parade	Harry Romm	Phil Karlson	Gail Storm, Phil Regan	Connie Boswell
IN PRODUCTION				
Black Market Babies	Jeff Bernerd	Bill Beaudine	Ralph Morgan, Kane Richmond	Teala Long
IN PREPARATION				
Cban in Mexico	Lindsley Parsons	Sidney Toler		
Payment Due	King Bros.			

PARAMOUNT PICTURES—Previewed—Ready for Release

Aldrich's Code of Honor	Walter MacEwen	Hugh Bennett	J. Lydon, Chas. Smith	John Litel
Duffy's Tavern	Jos. Sistrom	Hal Walker	25 Paramount Stars	Ed Gardner, Marj. Reynolds
Lost Week-end	Chas. Brackett	Billy Wilder	Ray Milland, Jane Wyman	Phil Terry, H. DeSylva
The Love Letters	Hal Wallis	Wm. Dieterle	Jennifer Jones, Joe Cotten	C. Kellaway, Ann Richards
BACK LOG IN CUTTING ROOM				
Hearts Were Growing Up	Danny Dare	Wm. Russell	B. Donlevy, Diana Lynn	Wm. Demarest, Gail Russell
The Blue Dahlia	John Houseman	Geo. Marshall	Alan Ladd, Veronica Lake	Wm. Bendix, H. DeSylva
The Stork Club	B. G. DeSylva	Hal Walker	Betty Hutton, Andy Russell	B. Fitzgerald, R. Benchley
2 Years Before Mast	Seton I. Miller	John Farrow	B. Donlevy, Alan Ladd	B. Fitzgerald, Wm. Bendix
Road to Utopia	Paul Jones	Hal Walker	Hope, Crosby, Lamour	
Kitty	Karl Tunberg	Mitchell Leisen	P. Goddard, R. Milland	C. Kellaway, Pat Knowles
People Are Funny	Pine-Thomas-White	Frank McDonald	Jack Haley, Helen Walker	Rudy Vallee, F. Langford
Masquerade in Mexico	Karl Tunberg	Mitchell Leisen	D. Lamour, Art. deCordova	Ann Dvorak, Pat Knowles
Cross My Heart	Harry Tugend	John Berry	B. Hutton, Sonny Tufts	Michael Chekhov
Hold That Blonde	Paul Jones	Geo. Marshall	Eddie Bracken, Veronica Lake	
The Virginian (T)	Paul Jones	Stuart Gilmore	Joel McCrea, Brian Donlevy	Sonny Tufts, B. Britton
Miss Susie Slagle's	J. Houseman	John Berry	Sonny Tufts, V. Lake	Joan Caulfield, B. deWolf
Trouble With Women	Harry Tugend	Sid. Lanfield	R. Milland, B. Donlevy	Teresa Wright
Calcutta	Seton I. Miller	John Farrow	Alan Ladd, Wm. Bendix	Gail Russell
Hot Cargo	Pine-Thomas	Lew Landers	Wm. Gargan, Jean Rogers	Phillip Reed
IN PRODUCTION				
Bride Wore Boots	Seton I. Miller	Irving Pichel	B. Stanwyck, R. Cummings	Diana Lynn, Pat Knowles
Blue Skies (T)	Sol Siegel	Stuart Heisler	Bing Crosby, Fred Astaire	Joan Caulfield, B. deWolf
To Each His Own	Chas. Brackett	Mitchell Leisen	O. deHavilland, John Lund	Mary Anderson, Phil Terry
IN PREPARATION				
Love Lies Bleeding	Hal Wallis	Lewis Milestone	Lizabeth Scott	
Take This Woman	Karl Tunberg	Lewis Allen	Ray Milland, Art deCordova	
California (T)	Seton I. Miller	John Farrow	Alan Ladd, Betty Hutton	

RKO-RADIO PICTURES—Previewed—Ready for Release

Radio Stars on Parade	S. Rogell-B. Stoloff	Les Goodwins	Wally Brown, Alan Carney	Frances Langford, Don Wilson
Geo. White Scandals	J. Gross-Nat Holt	Felix Feist	Joan Davis, Jack Haley	Phil Terry, Martha Holliday
Mamma Loves Papa	Ben Stoloff	Frank Strayer	Leon Errol, Ch. Wynters	Elisabeth Risdon
Johnny Angel	J. Gross-W. Pereira	Ed Marin	Geo. Raft, Claire Trevor	Signe Hasso
First Man Into Tokyo	J. Gross-R. Bren	G. Douglas	Tom Neal, Barbara Hale	Marc Cramer, Keye Luke
BACK LOG IN CUTTING ROOM				
Dick Tracy	Herman Schlom	Wm. Berke	Anne Jeffreys, Morgan Conway	Mike Mazurki
Deadline at Dawn	Adrian Scott	H. Clurman	S. Hayward, Paul Lukas	Bill Williams
The Spanish Main (T)	Robt. Fellows	Frank Borzage	M. O'Hara, P. Henreid	W. Slezak, Binnie Barnes
Passionate Ghost	Robt. Fellows	R. Enright	Pat O'Brien, A. Menjou	Rudy Vallee, Ellen Drew
Game of Death	S. Rogell-H. Schlom	Robt. Wise	John Loder, Audrey Long	Edgar Barrier
Sing Your Way Home	S. Rogell-B. Granet	Anthony Mann	Jack Haley, Anne Jeffreys	Mary McGuire
Isle of Dead	J. Gross-Val Lewton	Mark Robson	Boris Karloff, Ellen Drew	Jason Robards
Ding, Dong William	S. Rogell-H. Schlom	Wm. Berke	Anne Jeffreys, Glenn Vernon	M. McGuire, F. Bressart
River Boat Rhythm	Herman Schlom	Les Goodwins	Leon Errol, Joan Newton	Glenn Vernon
Bells of St. Marys	Leo McCarey	Leo McCarey	Bing Crosby, Ingrid Bergman	H. Travers, Joan Carroll
Tomorrow is Forever	W. Goetz-D. Lewis	Irving Pichel	C. Colbert, Geo. Brent	Orson Welles, L. Watson
Men Are Such Liars	Herman Schlom	Lew Landers	Bonita Granville	Morgan Conway
A Tale of Bedlam	J. Gross-Val Lewton	Mark Robson	Boris Karloff, Anna Lee	R. Frazier, Billy House
Cornered	Adrian Scott	Edw. Dmytryk	Dick Powell, Walter Slezak	M. Cheirel, Jack LaRue
The Falcon's Alibi	William Berke	Ray McCarey	Tom Conway, Rita Corday	Jane Greer
IN PRODUCTION				
Master Minds	Herman Schlom	Les Goodwins	Wally Brown, Alan Carney	Anne Jeffreys, Bela Lugosi
Some Must Watch	Dore Schary	Robert Siodmak	George Brent, Dorothy McGuire	E. Barrymore, Elsa Lanchester
Kid from Brooklyn	Samuel Goldwyn	Norman McLeod	Danny Kaye, Eve Arden	V. Mayo-Vera-Ellen
Heartbeat	Robt. & Ray Hakim	Sam Wood	Ginger Rogers, J. P. Aumont	A. Menjou, B. Rathbone
Tarzan & Leopard Men	S. Lesser-B. Briskin	Kurt Neumann	J. Weissmuller, J. Sheffield	Acquanetta, Brenda Joyce
Brides Are Beautiful	Wm. Pereira	John Berry	Joan Fontaine, Wally Ford	M. Stevens, A. Judge
IN PREPARATION				
They Dream of Home	Dore Schary	Edw. Dmytryk		
Desirable Woman	Val Lewton		Joan Bennett, Chas. Bickford	
Show Business Out West	Eddie Cantor		Eddie Cantor, Joan Davis	
Notorious		Alf. Hitchcock	Ingrid Bergman	

Your Support of .. The Red Cross .. Helps Your Boys

ADVANCE PRODUCTION CHART

PRC—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Dangerous Intruder	Martin Mooney	Vernon Keayes	Veda Ann Borg, Chas. Arnt	
White Pongo	Sig Newfeld	Sam Newfield	Richard Frazer, Maris Wrixon	
Shadow of Terror	Jack Grant	Lew Landers	R. Frazer, Grace Gillern	Cy Kendall
BACK LOG IN CUTTING ROOM				
Enchanted Forest	Jack Schwarz	Lew Landers	Edmund Lowe, Brenda Joyce	Harry Davenport
Club Havana	L. Fromkess-M. Mooney	Edgar Ulmer	Tom Neal, M. Lindsay	Carlos Molinos & Band
Detour	L. Fromkess-M. Mooney	Edgar Ulmer	Tom Neal, Ann Savage	Claudia Drake
Danny Boy	Martin Mooney	Terry Morris	Buzz Henry, Ralph Lewis	
How Do You Do	Harry Sauber	Ralph Murpby	Claire Windsor, F. Albertson	Cheryl Walker, Key Luke
Wife of Monte Cristo	Leon Fromkess	Edgar Ulmer	John Loder, Lenore Albert	Martin Kosleck
The Flying Serpent	Sig Neufeld	Leon Fromkess	Geo. Zucco, Ralpb Lewis	Eddie Acoff
Strangler of the Swamp	Sam Newfield	Frank Wisbar	A. LaPlanche, R. Barratt	Chas. Middleton
IN PREPARATION				
Grand Central	C. Green-R. Rouse			
Once and For All	Harry Brash		Nancy Coleman	
Queen of Burlesque	Alex Stern			

UNITED ARTISTS—Previewed—Ready for Release

The Outlaw	Howard Hughes	Howard Hughes	Jane Russell, Jack Beutell	
Capt. Kidd	Ben Bogeaus	Rowland V. Lee	Chas. Laughton, Randolph Scott	Barbara Britton
Paris Underground	Constance Bennett	Gregory Ratoff	Constance Bennett	
BACK LOG IN CUTTING ROOM				
Spellbound	David Selznick	Alf. Hitchcock	G. Peck, Ingrid Bergman	Gracie Fields
A Walk in the Sun		Lewis Milestone	Dana Andrews	
Caesar & Cleopatra (T)	Arthur Rank		Vivian Leigh, Claude Rains	
Young Widow	Hunt Stromberg	Ed Marin	Jane Russell, L. Hayward	Faith Dorn, P. Singleton
Diary of Chambermaid	B. Bogeaus-B. Meredith	Jean Renoir	P. Goddard, Hurd Hatfield	Reg. Owen, Buzz Meredith
Getting Gertie's Garter	Edward Small	Allan Dwan	Dennis O'Keefe, M. McDonald	J. Carrol Naish, Binnie Barnes
Whistle Stop	S. Nebenzal	Leonide Moguy	Geo. Raft, Vic McLaglen	Ava Gardner, Tom Conway
Abilene	J. Levey-H. Biberman	Ed Marin	Randolph Scott, Ann Dvorak	Ed Buchanan, R. Flemming
Duel in the Sun (T)	David Selznick	King Vidor	G. Peck, J. Jones, Joe Cotten	L. Barrymore, W. Huston
IN PRODUCTION				
Breakfast in Hollywood	Robt. Golden	Harold Schuster	Tom Brenneman, B. Granville	Billie Burke, Zasu Pitts
IN PREPARATION				
Strange Woman	H. Stromberg-J. Chertok		Hedy Lamarr	
There Goes Lona Henry	Mary Pickford			
A Lion in Streets	Wm. Cagney		James Cagney	
Bell Ami	David Loew	Albert Lewin		
Suddenly It's Spring	David Selznick	Frank Ryan	Joe Cotten, Shirley Temple	
Angel on My Shoulder	Cbas. Rogers	Archie Mayo	Paul Muni, Claude Rains	

EDITOR'S NOTE: In answer to many requests, both from exhibitors and our Hollywood subscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, in preparation, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

Previewed—Ready for Release	33
Back Log in Cutting Room	112
In Production	45
TOTAL	190

Thus we note there are 190 feature films (not including Westerns) tbat are either available for exhibitors now, or within tbe next month or so, wben the current pictures now shooting are "in the can." Accordingly, if the present studio strlke became serious, there is a large enough back log of pictures to keep the tbeaters running for over a year, particularly considering the fact that many of the big, super-attractions are being held for three and four weeks in many first run situations.

For example, Warner Bros.-First National, who used to release sixty pictures a year, released only seventeen features in the calendar year of 1944. At present there are over 100 pictures in preparation, the majority of which will go into production, in tbe next two or tbree months, PROVIDING the strike doesn't hold up set construction. Tbe current back log of pictures, now ready for release, are valued in excess of $75,000,000, the greatest the industry has ever known.

There are several pictures classified as PREVIEWED—READY FOR RELEASE, that by the time this chart reacbes our readers, will have been released, and as soon as we receive the figures on these pictures they will be removed from the production chart and placed on the page marked ALL FEATURES RELEASED IN 1945.

(T) denotes a Technicolor production.

The War is Now Over --- But Uncle Sam Still Has Many War-Time Obligations to Meet. Back Him!

Buy More Bonds

Box Office Digest's Production Chart Is Exclusive



United Artists

announces with pride that the future productions of

Preston Sturges

will be released thru U. A.!

Some of the hits produced by the Miracle Man of the Boxoffice!

- THE GREAT McGINTY
- THE MIRACLE OF MORGAN'S CREEK
- HAIL THE CONQUERING HERO
- SULLIVAN'S TRAVELS
- THE PALM BEACH STORY
- CHRISTMAS IN JULY
- THE LADY EVE

Preston Sturges' first U. A. Production!

"The Sin of HAROLD DIDDLEBOCK"

Box Office
DIGEST

VOLUME 17, NO. 3 HOLLYWOOD, CALIF., SEPTEMBER 15, 1945

CURRENT PREVIEWS

★

"THE HOUSE ON 92ND STREET"

☆

"LOVE, HONOR AND GOODBYE"

☆

"MEN IN HER DIARY"

☆

"ISLE OF THE DEAD"

☆

"RIVER GANG"

☆

"BOSTON BLACKIE'S RENDEZVOUS"

☆

"TEN CENTS A DANCE"

★

25c

The Box Office Reports:

●

"State Fair" Hitting on High

●

20th Century-Fox Clicks with Musical

See Page Five

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The Box Office

DIGEST "HONOR BOX"

This Week 20th Century-Fox Wins With "STATE FAIR"

181%



DARRYL ZANUCK



WILLIAM PERLBERG



WALTER LANG



DANA ANDREWS

THE PICTURE

Vice-president in charge of production
Darryl F. Zanuck

Producer
William Perlberg

Director
Walter Lang

Screenplay
Oscar Hammerstein II

From novel by
Philip Stong

Adaptation
Sonja Levien
Paul Green

Songs
Richard Rodgers
Oscar Hammerstein II

Musical direction
Alfred Newman
Charles Henderson

Photography
Leon Shamroy

Special photographic effects
Fred Sersen

☆

THE PLAYERS

Dana Andrews
Jeanne Crain
Dick Haymes
Vivian Blaine
Charles Winninger
Fay Bainter
Donald Meek
Frank McHugh
Percy Kilbride
Henry Morgan
Jane Nigh
William Marshall



JEANNE CRAIN



DICK HAYMES



VIVIAN BLAINE

The Box Office
DIGEST
The Industry's
Distinctive Weekly

THE LONG VIEW

An Editorial by ROBERT E. WELSH

One of our most readable trade paper editorial writers recently made the point that there is injustice in the attitude of the general public towards the motion picture industry's form of censorship.

His argument is that the lay public hears only of the cantakerous, narrow-minded "Hays censorship," carries the mental picture of an ogre with mastodonic shears and minuscule spectacles.

While, he contends, the industry should be highly and warmly commended for being the only form of public expression that evolved and practices a VOLUNTARY form of censorship.

It is a pretty picture. To some extent true. But it does not go all the way. Nor is it the sort of picture to discourage the ones in our midst whose ideas could any day upset the industry's present very satisfactory position in regard to censorship.

* * *

Let's get down to bed-rock:

The nerve centers of the industry, in production and exhibition, are in the pocketbook. And while the industry's excellent method of handling its problem of censorship may be voluntary in operation, the inspiration for the benign spirit of volunteering came from the tender ganglia of the pocketbook, and must continue to be shocked from that source.

Which brings us around to the real point of credit for the motion picture's very intelligent—and profitable—handling of the problem of using its very tricky medium of expression.

That credit must go to the top executives of both production and distribution; first, for a fundamentally sound conception of the social fundamentals involved in their control of this great medium of expression, second, strictly on the ground of their intelligence in being able and willing to take the LONG VIEW on the pocketbook angle.

* * *

Our explanation is easy:

It would admittedly be possible for INDIVIDUALS to fatten the pocketbook quicker, more often, if all restraints on the good taste and the ethical content of motion pictures were removed.

There would not be merely a field day for sharpshooters, every day would be open season.

But—and an important "but"—sharpshooters never cling long to a particular position. They must move, they do move and, as a matter of fact, they come and GO. With accent on the disappearances.

This industry, and we are now by-passing the status of a responsible medium of expression, is PERMANENT. If only in the sense of stockholder investments, of the solidity of brick, mortar, neon signs, and the intangibles of bank loans and mortgages.

Sharpshooters—no matter how disguised as "individualists," "creators," geniuses"—can live off this industry. But this industry—a thousand payrolls, many thousand stock certificates—would ride a perilous road on the shoulders of the sharpshooters.

* * *

Therefore, and without any detraction from the standing of the industry's leaders, we make the statement that it is not for their "voluntary" self-censorship that they deserve commendation, and they do merit a share on those grounds, but really for their intelligent realization of the fact that it is to the interest of the pocketbook—and that means the wallet that belongs to you and to me and to all who live by this industry—to create and stand by the unique form of control that this industry has adopted.

If these seem picayunish grounds on which to credit an industry's good deeds, then call us guilty, but grant the slight favor of being willing to face a fact.

And if you wish to perserve the existence of that factual situation, then let's have less off-hand encouragement of the so-called individualists among our Hollywood creators who would upset applecarts for their own applesauce cravings.

It is usually a pretty good idea to think of the bread before the applesauce—if sustenance is desired.

DISTRIBUTORS' BATTING AVERAGE FOR '45

1.	20TH CENTURY-FOX	18	Releases	136
2.	MGM	17	Releases	135
3.	WARNER BROS.	12	Releases	135
4.	PARAMOUNT	15	Releases	134
5.	UNITED ARTISTS	12	Releases	122
6.	RKO-RADIO	24	Releases	120
7.	UNIVERSAL	31	Releases	99
8.	COLUMBIA	26	Releases	92
9.	REPUBLIC	18	Releases	87
10.	MONOGRAM	10	Releases	84
11.	PRC	17	Releases	77
				201 Releases

F.l.a.s.h.e.s. KEEPING UP WITH THE STUDIOS

20th - Fox ☆ ☆ ☆

★★★John Hodiak and Nancy Guild are set to star in "The Lonely Journey," which will be directed by Joseph Mankiewicz. It will be Andy Lawlor's first production since his new assignment.

★★★ Mack Gordon is moving along in preparations for his first production "Three Little Girls in Blue." John Brahm will direct; cast includes John Payne, June Haver, Cesar Romero, Celeste Holm, and Martha Stewart.

★★★William Girard, who has been producing for past two years, moves into new duties as production assistant to Bryan Foy.

★★★Twentieth's youngsters, Peggy Ann Garner and Barbara Whiting have both been cast for "Home, Sweet Homicide," from the Craig Rice mystery novel.

★★★"Shock," previously on the slate for Louis de Rochemont as producer and Henry Hathaway as director, has been switched to the slates of producer Audrey Schenck and director Al Werker.

★★★Carole Landis has been assigned a top spot in "Precinct 33," Robert Bassler production.

★★★Friendly agreement has severed the contract with James Dunn, who scored a comeback in "A Tree Grows In Brooklyn," and who feels he can work more often free-lancing.

★★★Though production on "Any Number Can Play" is not slated until January deal has been closed for Charles Boyer to have top spot.

★★★Tom Connors, company vice-president in charge of distribution, is at the Westwood studio for conferences with Joseph Schenck and Darryl Zanuck.

★★★"Daisy Kenyon," novel not scheduled for publication for many months has been purchased from the galley proofs and already set as a Gene Tierney starrer.

★★★Another assignment to the directorial list of Joseph Mankiewicz is "11 Berkeley Square," with Gregory Peck, Jeanne Crain, and Maureen O'Hara in the leads.

★★★Option has been lifted on promising Fay Marlowe.

Universal ☆ ☆ ☆

★★★Walter Wanger flew out to Oregon this week to visit his Oregon unit doing location shooting for "Canyon Passage."

★★★"Murder Mansion" is shooting, with Jean Yarbrough directing. Rondo Hatton is in the lead, cast including Allan Napier, Joan Fulton, Harry Freeman. Ben Pivar produces.

★★★Michael Fessier and Ernest Pagano, producer-writer team, are taking a four-week vacation to rest up prior to heavy production schedule for the coming season.

★★★Three pictures are currently on the production slate of Paul Malvern. They are: "Tangier," "House of Dracula," and "The Don Returns."

★★★Walter Wanger has set tentative details on arrangement with J. Arthur Rank by which he will have Lawrence Olivier and Vivian Leigh in the top spots for "The Ballad and the Source." Picture will have to be made in England, and will involve an exchange of talent between Rank and Wanger which may include Joan Bennett.

K. M. YOUNG PRC TOPS

New set-up of PRC finds Kenneth M. Young, chairman of the board of Pathe Industries, Inc., elected president of the company, taking guidance East and West.

Harry Thomas continues as national sales manager, with duties augmented by the rapid acquisition of the company's exchanges in all cities.

Reeves Espy is confirmed as vice-president in charge of production. Espy and Young are now on the way to New York for conferences.

RKO-Radio ☆ ☆ ☆

★★★Robert Young, who recently secured his release from MGM, has signed a long term deal at RKO—one picture a year for five years. Young has scored strongly in recent years in pictures made off the MGM lot, particularly for RKO. New deal starts after he completes "Lady Luck" at RKO under old arrangements.

★★★Joan Fontaine's "All Brides Are Beautiful" has now become "From This Day Forward."

★★★Bert Granet will produce the recently purchased "Let's Call It Love," original by Edward Chodorov, Broadway playwright.

★★★Charles Koerner, production chief, has sailed from New York for London, there to go into huddles on the two RKO productions to be made in England in association with J. Arthur Rank.

★★★Alfred Hitchcock has returned to Hollywood to bear down on production preparation for "Notorious," the RKO picture he will produce under the Selznick arrangement. An early October shooting start is expected.

★★★Stock player Marc Cramer has been granted his release from contract.

★★★Dore Schary's unit on "Some Must Watch" moved to the Pathe lot in Culver City for a week's shooting.

Republic ☆ ☆ ☆

★★★Associate producer Walter Goetz is in New York for a brief vacation.

★★★Ruth Brennan, 21-year-old daughter of Walter Brennan, has been signed to a Republic contract after recent tests.

★★★Rudy Abel, who has been assistant to Armand Schaefer, has moved to the William O'Sullivan unit.

★★★Francis Lederer, Ann Rutherford, and Gail Patrick have been set for top roles in "A Madonna's Secret."

★★★H. J. Yates has concluded another producer-director deal similar to the Borzage pact. This brings Allan Dwan to the Valley lot on a profit sharing agreement.

★★★Calvin Emory, of the casting department, has been promoted to complete charge of the extra talent division.

★★★Ben Hecht, producing and writing under a Republic deal, announces that he will also direct the first production.

★★★Henry Rogers will do special publicity promotion for Frank Borzage's unit.

Paramount ☆ ☆ ☆

★★★Pine-Thomas have purchased story "Jungle Flight," thus completing advance set-up of six stories for next season's production. Balance of the list includes "Hot Cargo," "Tokyo Rose," "Swamp Fire," "Big Town," and "Over-Exposed."

★★★Cecil Kellaway has been set for a top featured role in "Monsieur Beaucaire," the Bob Hope special which George Marshall will direct. Kellaway has just finished a top spot in "The Postman Always Rings Twice" at MGM.

★★★Director Lewis Allen is under way on "Take This Woman," co-starring Teresa Wright and Ray Milland. Cast includes Anthony Quinn, Virginia Field, Reginald Owen and Jean Winfield.

★★★Definite deal is closed for Barbara Stanwyck to star in "Love Lies Bleeding," next Hal Wallis special to go before the cameras. Lewis Milestone directs.

★★★Director John Farrow's "California" troupe is off to Cameron, Arizona for location shooting.

M-G-M ☆ ☆ ☆

★★★Victor Saville, currently on the lot for "The Green Years," announces that after completion of this assignment his future production plans will call for 50-50 activity between England and America.

★★★Katharine Hepburn has been set for the top femme spot in "Green Dolphin

(*Continued on Page* 18)

The Box Office: "State Fair" Solid Hit In Music and Technicolor Dress

By NORMAN WEBB

Of Thirteen New Releases in the Past Two Weeks, Four Ran Over 100%, Seven Came Through OKay, and Two Were on the Weak Side

13 NEW RELEASES NOT IN LAST ISSUE

		%	*We Est.*
State Fair	FOX	181	175
Highness & Bellboy	MGM	167	165
Johnny Angel	RKO	147	150
Geo. White Scandals	RKO	122	125
The Hidden Eye	MGM	91	90
I Love A Bandleader	COL	91	85
Swingin' On A Rainbow	REP	84	85
Easy to Look At	UNIV	82	80
Sporting Chance	REP	81	80
White Pongo	PRC	81	80
Adventures of Rusty	COL	80	80
Rhythm Roundup	COL	78	75
The Kid Sister	PRC	76	75

FOX—1 Release

Darryl F. Zanuck's 20th Century-Fox Studios again come through with a big money picture with the new Technicolor musical version of "State Fair," which has opened up at a 181 per cent average and with holdover weeks so strong that this figure may jump even higher in the near future. Only two other Fox releases—"A Tree in Brooklyn" and "Diamond Horseshoe"—have turned in higher figures than "State Fair," of all their 1945 releases. Exhibitors will undoubtedly recall Fox had previously filmed Phil Stong's "State Fair" about twelve years ago and it was one of the outstanding hits of the year. This time the picture is even much more entertaining as it has been made into a musical production with very outstanding Technicolor settings.

Jeanne Crain, Dana Andrews, Dick Haymes and Vivian Blaine are co-starred at the head of a big cast, which also includes Charlie Winninger, Fay Bainter, Frank McHugh and Donald Meek. Walter Lang turned in an excellent directorial job for Producer Wm. Perlberg. Oscar Hammerstein II, and Richard Rodgers are responsible for the outstanding musical score.

MGM—2 Releases

MGM Studios have two new pictures, one a strong box office production and the second is a real good programmer.

"Her Highness and the Bellboy," 167 per cent, a pleasing romantic comedy, has opened up quite well and is being held over in most situations. Hedy Lamarr, Robert Walker and June Allyson are co-starred with a supporting cast headed by Rags Ragland, Warner Anderson, Carl Esmond and Agnes Moorehead. Producer Joe Pasternak and Director Richard Thorpe, whose recent picture, "The Thrill of a Romance," scored so heavily, are also responsible for the success of "Her Highness and the Bellboy."

MGM's second release, "The Hidden Eye," 91 per cent, is a strong murder-mystery programmer that is much better than the average second feature. Edward Arnold and Frances Rafferty are co-starred with Paul Langton, Ray Collins and Raymond Largay featured. Richard Whorf directed for Producer Robert Sisk.

COLUMBIA—3 Releases

Columbia Studios have three new programmers, none of which are particularly outstanding, yet strong enough in entertainment value to make a good second feature on the average dual bill program.

"I Love a Bandleader," 91 per cent, is a musical comedy built around Phil Harris and his band and, of course, Rochester is quite prominent—but no Jack Benny or Don Wilson, as we hear on the radio programs.

Leslie Brooks, Walter Catlett and Pierre Watkin complete the supporting cast. Del Lord directed for Producer Michel Kraike.

"The Adventures of Rusty," 80 per cent, is an entertaining programmer about a boy and his dog—the type of story that will do well in the nabes and houses catering to family trade. Ted Donaldson, the little boy who scored so heavily with Cary Grant in "My Client, Curly," has the lead, with Conrad Nagel and Margaret Lindsay carrying the romantic leads. Paul Burnford directed for Producer Rudy Flothow.

Columbia's third and last release, "Rhythm Roundup," 78 per cent, is a Western musical with Ken Curtis, Cheryl Walker and "Big Boy" Williams. The music is furnished by three hill-billy bands—The Pied Pipers, Bob Wills and the Hoosier Hotshots. Vernon Keayes directed for Producer Colbert Clark.

RKO—Also 2 Releases

RKO-Radio Pictures have two new entries this week, both of which are going over well at the box office and consequently raises that company's batting average considerably.

"Johnny Angel," 147 per cent, is a mystery-melodrama with a New Orleans locale starring George Raft, fresh from his big triumph in "Nob Hill." Claire Trevor and Signe Hasso uphold the feminine leads with Marvin Miller, Hoagy Carmichael and J. Farrell MacDonald in the supporting cast. Edwin L. Marin directed for Producer Wm. Pereira.

RKO's second release is a new edition of "George White's Scandals," and considering the marquee names, this musical-comedy is doing quite well in its first engagements averaging 122 per cent.

Joan Davis, who has been gaining much popularity on the radio with her own program, is co-starred with Jack Haley. Gene Krupa's Band furnishes most of the music and Martha Holiday several of the dance numbers. The featured cast is headed by Philip Terry, Glenn Tryon, Fritz Feld, Betty Jane Greer and, of course, George White himself. Felix Feist directed for Producer Nat Holt. Jack Gross was also executive producer on this picture.

REPUBLIC—2 Releases

Republic Studios have two new programmers, both above average but not drawing too strong because of the lack of marquee names. "Swingin' on a Rainbow," 84 per cent, is a very entertaining musical comedy co-starring Jane Frazee and Brad Taylor with Harry Langdon, Mina Gombell, Amelita Ward and Tim Ryan featured. Bill Beaudine directed for Producer Eddy White under Armand Schaefer's supervision.

"The Sporting Chance," 81 per cent, is not quite so strong. Jane Randolph and Ed Gargan are co-starred. George Blair directed for Producer Rudy Abel.

UNIVERSAL—1 Release

Universal's latest is, "Easy to Look At," 82 per cent, another in the musical series starring Gloria Jean. Kirby Grant is co-starred, with J. Edward Bromberg, Eric Blore and George Doelnz featured. Forde Beebe directed for Producer Henry Blankfort.

(*Continued on Page 18*)

PICTURES "GOING UP"

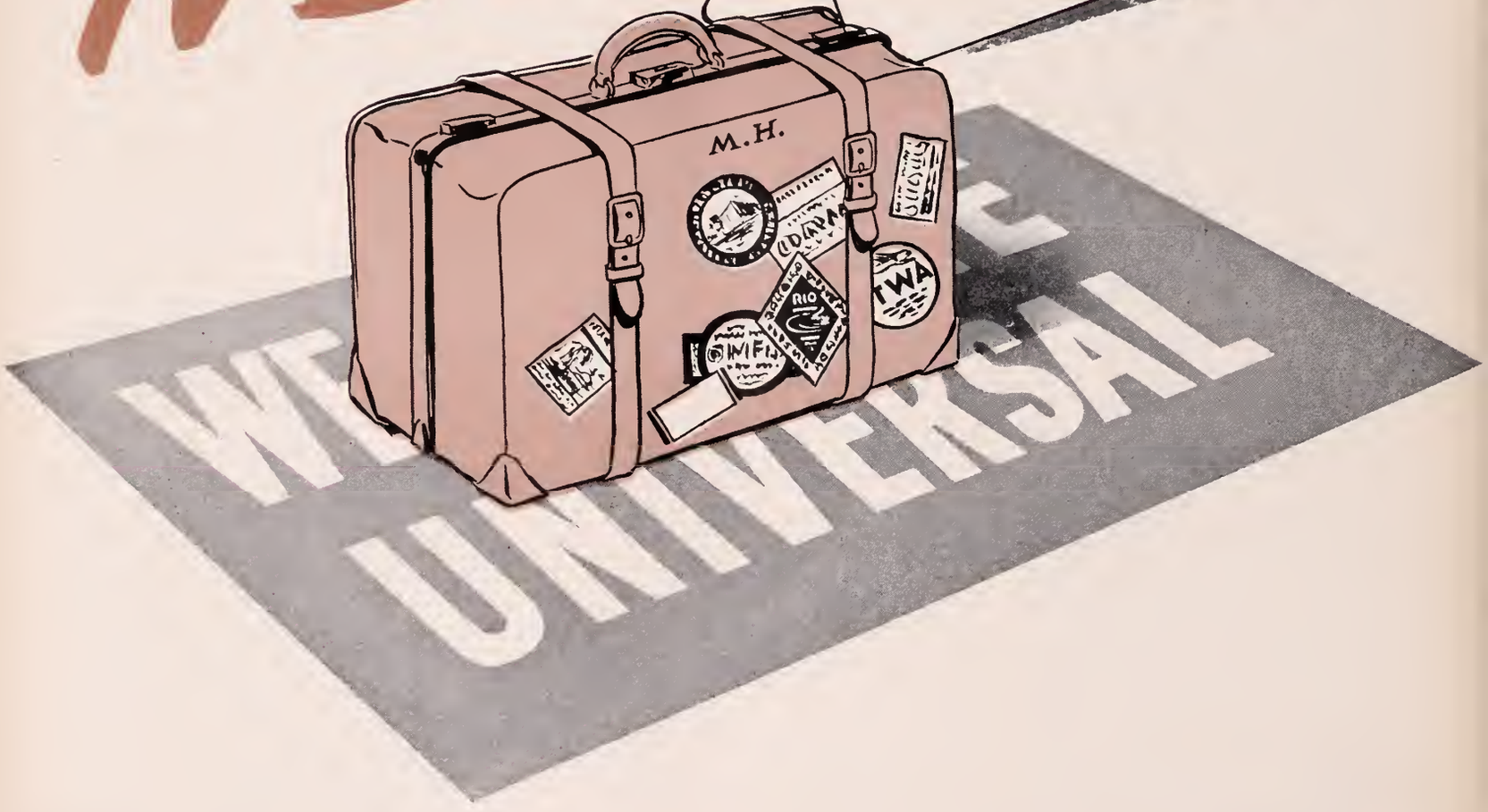
		Was	*Now*
Anchors Aweigh	MGM	202	211
Along Came Jones	RKO	175	178
Xmas in Connecticut	WAR	168	172
Rhapsody in Blue	WAR	163	166
Over 21	COL	160	163
Out of This World	PAR	156	160
You Came Along	PAR	152	155
Pillow to Post	WAR	130	134
The Southerner	UA	115	126
Uncle Harry	UNIV	123	126
Patrick, the Great	UNIV	111	115
Twice Blessed	MGM	93	97

PICTURES "GOING DOWN"

		Was	*Now*
Incendiary Blonde	PAR	180	177
Naughty Nineties	UNIV	146	140
Murder, He Says	PAR	130	128
The Great John L.	UA	131	126
Within These Walls	FOX	102	93
Delightfully Dangerous	UA	92	88
I'll Tell World	UNIV	87	84

GOOD NEWS

MARK HELLINGER



UNIVERSAL

We are very happy to announce that

MARK HELLINGER

... internationally known newspaper columnist, War Correspondent, and noted motion picture producer ... will now produce for

UNIVERSAL

Watch for his first "GOOD NEWS" *for the screen!*

"House on 92nd Street" . Hot Exploitation Bet

(20TH CENTURY-FOX)

The Digest's Box Office Estimate:
145%

Producer ..... Louis de Rochemont
Director ..... Henry Hathaway
The Players: William Eythe, Lloyd Nolan, Signe Hasso, Gene Lockhart, Leo G. Carroll, Lydia St. Clair, William Post, Jr., Harry Bellaver, Bruno Wick, Harro Meller, Charles Wagenheim, Alfred Linder, Renee Carson, Rusty Lane, John McKee, Edwin Jerome, Elisabeth Neumann, Salo Douday, Paul Ford, William Adams, Lew Eckles, Tom Brown, George Shelton, Alfred Ziesler.
Photography ..... Norbert Brodine
Time ..... 89 minutes

There is money in the exploitation possibilities of "The House On 92nd Street," and a rattling good piece of entertainment to back up the exploitation.

20th Century-Fox is probably right in deciding not to accent the atom bomb angles of the picture, preferring to avoid the possibility of it being considered a freak expediency and relying on the solid screen merits of the attraction. But something of the atom bomb thought deserves a place in the selling, along with the fact that this is the screen's first intelligent depiction of the fascinating realities of Uncle Sam's boast, the FBI.

It is understood that Darryl Zanuck got the inspiration for "The House On 92nd Street" as a result of his own close contact with the inner facilities of winning a war on the battle front and the home front. The authenticity present in the inspiration was carried further by assigning production to Louis de Rochemont, creator of the "March of Time" type of entertainment.

That is the background. To carry through for full audience entertainment values we have a story basis from top mystery writer, Charles G. Booth, and direction by sure-handed veteran Henry Hathaway.

It is a crisply interesting story, in the best cops and robbers formula, but enhanced by the fact that we are watching German espionage agents at work, seeing the real thing in the manner of their foiling by the FBI. The Nazis are seeking information regarding Project 97, which it now turns out was the carefully hidden atomic bomb research. The March of Time treatment is used effectively, both to dramatic effect and to keep always present that valuable seal of authenticity.

Cast performances are excellent throughout, intelligently underplayed to maintain the feeling that these are real persons we are watching. Hathaway's direction handles a rather tricky subject—because of the necessities of the fact and entertainment blend—with solid assurance.

Exhibitor's Booking Suggestion: Can be as big as the exploitation. . . . Balance the bill with an out and out woman's picture. . . . Previewed Sept. 10th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Has bang-up exploitation angles and an interesting story of the methods used by the FBI."

VARIETY: "Picture should be one of the sensational grossers of the year."

Current Previews

		%
THE HOUSE ON 92ND STREET	20TH-FOX	145
MEN IN HER DIARY	UNIV	115
LOVE, HONOR AND GOODBYE	REPUB	100
ISLE OF THE DEAD	RKO-RADIO	85
RIVER GANG	UNIV	85
BOSTON BLACKIE'S RENDEZVOUS	COL	80
TEN CENTS A DANCE	COL	80

"Ten Cents a Dance" . . Neat Modest Package

(COLUMBIA)

The Digest's Box Office Estimate:
80%

Producer ..... Michael Kraike
Director ..... Will Jason
The Players: Jane Frazee, Jimmy Lloyd, Robert Scott, Joan Woodbury, John Calvert, George McKay, Edward Hyams, Dorthea Kent, Carole Mathews, Muriel Morris, Pattie Robbins, Marilyn Johnson, Jewel McGowan, Billy Nelson.
Photography ..... Benjamin Kline
Time ..... 61 minutes

A title such as "Ten Cents A Dance" is very evidently aimed at patrons who are at the dance-hall age level, and it is pleasant to report that when you get these customers in they will be very well satisfied with the entertainment offered.

Without heavy pretensions, the story meanders along a consistently interesting course, concerning people who are pleasing to know, and balancing elements of meller and melody to good effect. Producer Michael Kraike and director Will Jason can take the bows for knowing what they had to work with, and giving in the saving grace of intelligence in handling.

Story springboard concerns two G-I's with a furlough—one a millionaire who doesn't like to flaunt his wealth, the other just a "reg'lar Joe" who does the spending. The title warns you that their adventure is going to wind up in a ten cents a dance joint. That brings in two girls, and the necessary menace.

Jane Frazee is high-lighted as one of the dance hall girls, delivers capably for the acting requirements and pays a dividend with a couple of vocal offerings. Joan Woodbury, efficient actress, is her pal. The soldier boys are personably represented by Jimmy Lloyd and Robert Scott. John Calvert registers solidly as the gambler heavy.

What happens in the plot, in case you are interested, results out of the efforts of the girls to take the G-I's in order to get money needed by a sick pal, the meanness of Calvert who volunteers to do the taking at a crap game but with ideas of his own about where the money will go, and the very clever turning of the tables by the khaki boys. Romance has entered, too. And what more can you ask in 61 minutes, particularly when this has all been very well done?

Exhibitor's Booking Suggestion: Above par for double bill spots. . . . Previewed Sept. 7th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Pleasant supporting film fare."
REPORTER: "Slick little number."

THE CORRECT YANK

¶ **Inadvertently, BOX OFFICE DIGEST'S review of RKO's "First Yank Into Tokyo" erred last week in crediting J. Robert Bren as directing as well as producing. . . . Gordon Douglas directed and should be happy on the first box office returns of the picture. . . . Bren states he, too, is plenty satisfied to be a producer-writer.**

Never Time to Stop Selling War Bonds !

Tell it..... Yell it..... Sell it..... FOR ALL YOU'RE WORTH!





IT'S GOT THE GOODS!

You'll just love the way they give this little girl a great big Band!

RUTH TERRY

ROBERT LIVINGSTON



TELL IT TO A STAR

ALAN MOWBRAY • FRANKLIN PANGBORN • ISABEL RANDOLPH • EDDIE MARR • ADRIAN BOOTH • AURORA MIRANDA

Directed by FRANK McDONALD • Screen Play by JOHN K. BUTLER • Original Story by GERALD DRAYSON ADAMS and JOHN KRAFFT

A REPUBLIC LIGHT-AS-A-FEATHER MUSICAL ROMANCE FULL OF THAT OLD CROWD APPEAL!

"Love, Honor and Goodbye" . Republic Farce Hit

(REPUBLIC)

The Digest's Box Office Estimate:

100%

Associate producer ..... **Harry Grey**
Director ..... **Albert S. Rogell**
The Players: Virginia Bruce, Edward Ashley, Victor McLaglen, Nils Asther, Helen Broderick, Veda Ann Borg, Jacqueline Moore, Robert Greig, Victoria Horne, Ralph Dunn, Theresa Lyon.
Photography ..... **John Alton**
Time ..... **87 minutes**

"Love, Honor and Goodbye" should play a very pleasant box office tune for Republic customers. And the list should include many new customers, for Republic has given the picture the utmost in production dressing to back up a clever farce idea, intelligently scripted, smartly directed and played to the hilt by a well-chosen cast.

This is Republic's venture into the sophisticated farce field, with the proper elements of broadness when laughs can be the reward. The sophistication is taken care of by a man and wife story that concerns Virginia Bruce and Edward Ashley, the broadness by Victor McLaglen and Helen Broderick, and the sentimental hokum by introduction of a child role for clever young Jacqueline Moore.

It all happens because Ashley is trying to cure his wifey, Virginia, of a yen for stage acting, and in doing so throws her into the hands of ham actor, Nils Asther, who has gigolo tendencies. That starts the trouble, but the real fun comes when Virginia starts worrying about hubby's fidelity to her own wandering self, due to the appearance of Victor McLaglen's two-year-old ward, Jacqueline, in the Ashley home. Virginia becomes a French governess, accent and all, to spy on Edward. He senses the deception, and that's what makes for farce. If this sounds complicated, just blame it on the nature of farce, and realize that director Albert Rogell moves it along smoothly enough as a story line without missing possibilities in the many complications that can arise.

Miss Bruce is seen to definite advantage in the sort of dual roles, and also heard pleasantly canary-wise in some song moments. This Edward Ashley will be a distinct asset to the screen. McLaglen is seen as a tatooed man, so you may know what to expect in the way of rough and ready laughs. Helen Broderick delivers with her usual crisp efficiency as secretary to Ashley. Veda Ann Borg and Nils Asther capably round out the excellent support.

This picture is a worthwhile production credit for Harry Grey, and a satisfying entry on the directorial ledger of veteran Albert Rogell.

Exhibitor's Booking Suggestion: Good laugh show. . . . Previewed Sept. 7th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "A fluffy dessert that doesn't quite jell."

VARIETY: "Strikes a high note on Republic's season's output and should do correspondingly well at the turnstiles."

"Isle of the Dead" . . . Will Provide Chills

(RKO)

The Digest's Box Office Estimate:

85%

Executive producer ..... **Jack L. Gross**
Producer ..... **Val Lewton**
Director ..... **Mark Robson**
The Players: Boris Karloff, Ellen Drew, Marc Cramer, Katherine Emery, Helene Thimig, Alan Napier, Jason Robards, Ernst Dorian, Skelton Knaggs, Sherry Hall.
Photography ..... **Jack MacKenzie**
Time ..... **70 minutes**

There you are boys—an outspoken horror title, the eerie touch of Val Lewton production guidance and Mark Robson direction, superstitions, pestilence, death, and everything but zombies.

"Isle of the Dead" ranks high in RKO's chiller-diller series and will do right well for houses specializing in that sort of thing. There are plenty of corpses, lots of shudders before and after each corpse, and a generally heavy overhanging atmosphere of bleak horror.

It has been presented with the Lewton intelligence in handling horrifics — very frequently absent in some other offerings — and directed to the hilt of its gasp possibilities by Mark Robson. Cast is excellent, with something of a pleasant surprise in the fact that Boris Karloff, meanie enough, is not definitely in a stereotyped Karloff characterization.

This isle of the departed is somewhere off the coast of Greece, the pre-two-wars Greece of 1912. Marc Cramer, Boston newsman, is taken to an island to look at some interesting crypts. And, gosh, before you know it, a deadly plague is striking here and there and everywhere. The plague is wrapped up in a welter of superstitions about the influence of the dead ones, but it turns out to be a very mortal villian who is doing all the nasty work.

Theme overbalances trouping opportunities in chillers of this sort but the cast can be reported as delivering up to all requirements.

Exhibitor's Booking Suggestion: Will satisfy those responding to the title. . . . Previewed Sept. 6th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Well produced chiller-thriller."

VARIETY: "Hitting the high essay of RKO's past horror melodramas . . . tops all past efforts for creepiness and suspense.

"River Gang" . . . Well-Handled Meller

(UNIVERSAL)

The Digest's Box Office Estimate:

85%

Producer-director ..... **Charles David**
The Players: Gloria Jean, John Qualen, Bill Goodwin, Keefe Brasselle, Sheldon Leonard, Gus Schilling, Vince Barnett, Bob Homans, Jack Grimes, Mendy Koenig, Rocco Lanzo, Douglas Croft.
Photography ..... **Jerome Ash**
Time ..... **63 minutes**

"River Gang" is very much on the B side in story ambitions and production outlay, but it is easy to see how his work with Gloria Jean in this picture earned producer-director Charles David the opportunity to direct Deanna Durbin in the money-making "Lady On A Train."

David has a sympathetic touch in the handling of his players, a sharp sense of pace. In this effort his skill with troupers results in an exceptionally fine performance from Gloria Jean; his knowledge of "theater" gives sustained interest to what is really a rather naive cops-and-robbers yarn.

Scripter Leslie Charteris mixed portions of Dr. Jekyll and Mr. Hyde, the Dead End Kids, and Little Orphan Annie, to stew up the story. Miss Jean is the youngster fed a daily saccharine diet of fairy tales by her uncle, pawnbroker John Qualen. Uncle is trying to keep his ward from contact with the crude outer world, and well he might for by night the old hypocrite is quite a gangster crook.

Plot that involves murder and the theft of a Stradivarius violin brings on the cops, and the thrill sequences that are climaxed by introduction of a juvenile gang to save the day. No, the kids were not on loan-out from Monogram.

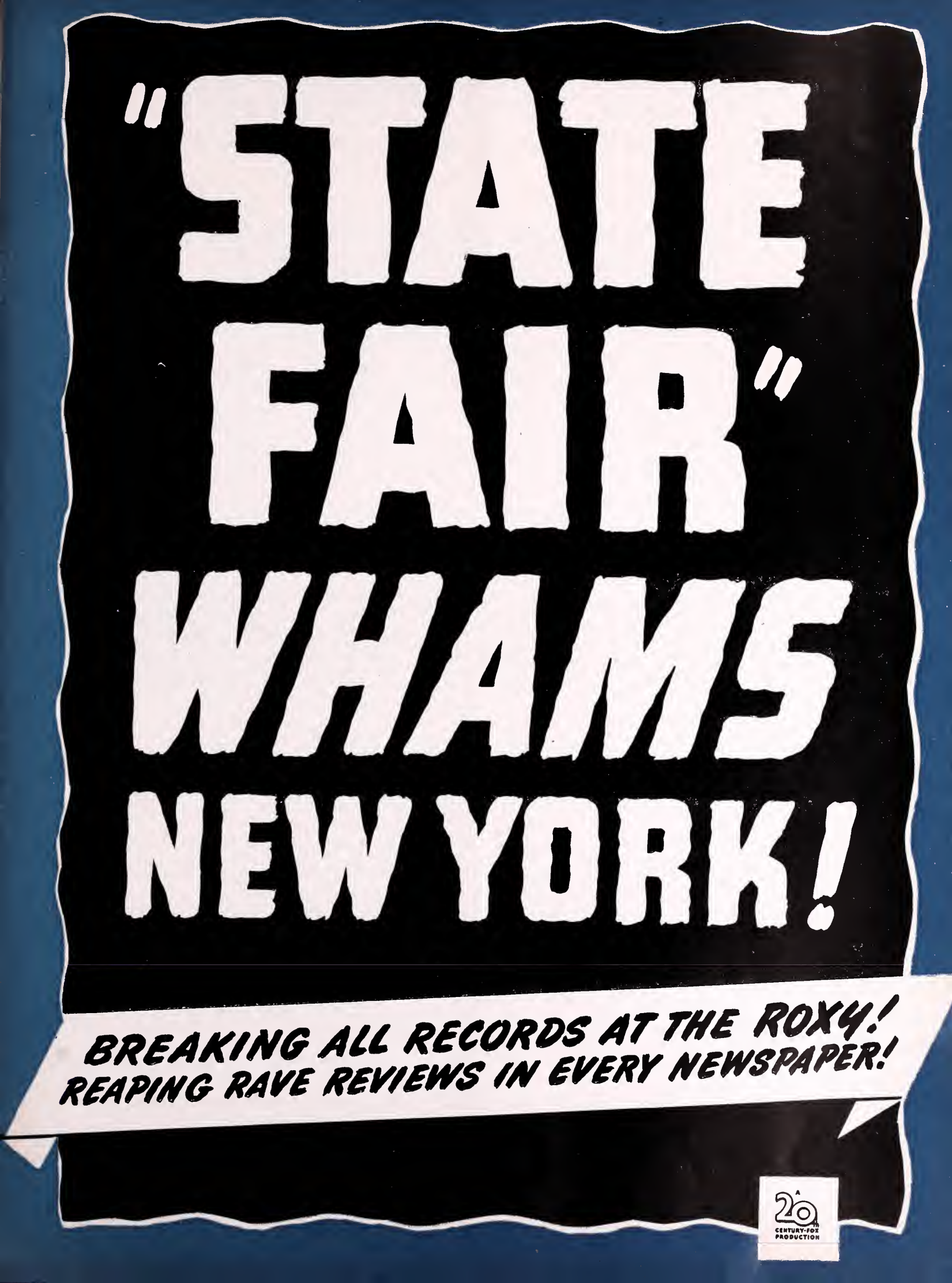
It is workmanship by David, response from the troupers, that makes these nondescript elements jell into a fairly satisfying hour of entertainment.

Exhibitor's Booking Suggestion: Okay meller number for its spots on the bills. . . . Previewed Sept. 10th.

WHAT THE OTHER FELLOWS SAID:

VARIETY: "Story lacks conviction . . . ; neither players nor director can hurdle plot."

REPORTER: "Taut, solid mystery-melodrama that exhibitors and fans will go for."


"STATE FAIR"
WHAMS
NEW YORK!
BREAKING ALL RECORDS AT THE ROXY!
REAPING RAVE REVIEWS IN EVERY NEWSPAPER!
20th CENTURY-FOX PRODUCTION

THE HONOR BOX WINNER

WALTER LANG

Directed

"STATE FAIR"

A TWENTIETH CENTURY-FOX PICTURE

THE HONOR BOX WINNER



JEANNE CRAIN

A PAUL KOHNER CLIENT

"STATE FAIR"

A TWENTIETH CENTURY-FOX PICTURE

THE HONOR BOX WINNER



DANA ANDREWS

"STATE FAIR"

A TWENTIETH CENTURY-FOX PICTURE

THE HONOR BOX WINNER



DICK HAYMES

Management
BILL BURTON
The Little Manager of Big People

"STATE FAIR"

A TWENTIETH CENTURY-FOX PICTURE

THE HONOR BOX WINNER



VIVIAN BLAINE

"STATE FAIR"

A TWENTIETH CENTURY-FOX PICTURE



THE BATTING AVERAGES

... for ...

1945

PRODUCERS AND ASSOCIATE PRODUCERS

	Pictures	%
Edwin Knopf	1	203
Joe Pasternak	3	194
Jos. Sistrom	1	177
Andre Daven	1	176
Felix Jackson	1	172
Arthur Freed	1	171
Larry Weingarten	1	170
Louis D. Lighton	2	169
Jesse L. Lasky	1	166
Wm. Perlberg	4	164
Wm. Jacobs	2	164
Robert Buckner	1	163
Sam Bischoff	1	162
Sidney Buchman	2	161
Jack Chertok	1	161
Harriet Parsons	1	161
Jerry Wald	2	160
Sam Coslow	1	160
Bert Granet	1	156
Winfield Sheehan, (dec.)	1	155
Carey Wilson	1	155
David Lewis	1	154
Bob Fellows	1	153
Pan Berman	1	148
Fred Kohlmar	1	148
E. D. Leshin	2	147
Wm. Pereira	1	147
Lamar Trotti	1	147
Louis Edelman	2	146
Geo. Haight	1	142
Henry Blanke	1	138
John Grant	2	136
Theron Warth	2	135
Sam Marx	2	134
Paul Malvern	1	133
Ernst Lubitsch	1	132
Adrian Scott	1	130
Paul Jones	1	128
Robt. Bassler	3	126
Milton Feld	1	126
Joan Harrison	1	126
Nat Holt	1	122
Islin Auster	1	121
Howard Benedict	1	115
Edmund Hartmann	2	113
John Houseman	1	112
Alex Gottlieb	2	110
Wm. LeBaron	1	110
Maurice Geraghty	2	107
Mark Hellinger	1	102

DIRECTORS

	Pictures	%
Geo. Sidney	1	211
Tay Garnett	1	203
Elia Kazan	1	191
Walter Lang	1	181
Sam Wood	1	180
Henry Hathaway	1	177
Stuart Heisler	1	177
Chas. David	1	172
Vincente Minnelli	1	171
Harold Bucquet	1	170
Frank Lloyd	1	166
Delmer Daves	1	165
Irving Rapper	2	163
Robert Florey	1	163
Geo. Seaton	2	162
Al Green	1	162
Chas. Vidor	2	161
John Cromwell	1	161
Hal Walker	1	160
Curtis Bernhardt	1	156
Wm. Seiter	2	155
Lloyd Bacon	1	155
Willis Goldbeck	1	155
John Farrow	1	155
Geo. Marshall	2	153
Peter Godfrey	1	152
Gregory Ratoff	1	151
Louis King	1	151
Sidney Lanfield	1	148
Wm. Wellman	2	148
Al Lewin	1	148
Henry King	1	147
Ed Marin	1	147
Bruce Humberstone	2	144
Edw. Dmytryk	2	142
Sylvan Simon	1	142
Raoul Walsh	3	142
Eddie Buzzell	1	142
Ray Enright	1	140
Zoltan Korda	1	140
Michael Curtiz	1	138
Lewis Allen	1	134
Vincent Sherman	1	134
John Brahm	1	134
John Rawlins	1	133
Otto Preminger	1	132
Irving Pichel	1	128
Jene Renoir	1	126
Leslie Fenton	1	125
Chas. Lamont	2	125
Robt. Siodmak	2	123
Felix Feist	1	122
Allan Dwan	1	120
Frank Tuttle	2	118
Max Nosseck	2	118
Richard Wallace	1	117
Edw. Sutherland	1	117
Jean Yarbrough	4	113

ACTORS

	Pictures	%
Frank Sinatra	1	211
Gregory Peck	1	203
Bing Crosby	1	201
Danny Kaye	1	195
Van Johnson	2	180
Gary Cooper	1	178
Sonny Tufts	2	174
Spencer Tracy	1	170
Dennis Morgan	2	167
Alan Ladd	1	167
James Cagney	1	166
John Garfield	1	165
George Raft	2	161
Robert Young	2	158
Robert Cummings	1	156
Humphrey Bogart	1	156
Errol Flynn	1	156
Geo. Brent	1	155
Eddie Bracken	2	154
Fred MacMurray	4	151
Paul Muni	2	150
Don Ameche	2	148
John Wayne	2	145
Randolph Scott	2	139
George Sanders	3	139
Abbott & Costello	2	136
Jon Hall	1	133
Dick Powell	1	130
Roddy McDowall	3	128
Wallace Beery	1	126
Zachary Scott	1	126
Fredric March	1	125
Turhan Bey	2	125
Johnny Weismuller	1	122
Chas. Laughton	1	121
Pat O'Brien	1	117
Geo. Murphy	1	117
Fred Allen	1	117
Donald O'Connor	1	115
Jos. Schildkraut	2	114
Wm. Bendix	2	113
Joel McCrea	1	112
Dennis O'Keefe	2	112
Jack Benny	2	110
Jack Oakie	2	107
Jack Haley	2	102
Alan Curtis	2	102

ACTRESSES

	Pictures	%
Greer Garson	1	203
Betty Hutton	2	189
Betty Grable	1	186
Loretta Young	1	178
Claudette Colbert	2	176
Dorothy McGuire	2	176
Joan Bennett	1	176
Deanna Durbin	1	172
Barbara Stanwyck	1	172
Judy Garland	1	171
Katherine Hepburn	1	170
Hedy Lamarr	1	167
Sylvia Sidney	1	166
Irene Dunne	1	163
Bette Davis	1	161
Merle Oberon	1	160
Joan Fontaine	1	155
Sonja Henie	1	154
Veronica Lake	2	154
June Haver	1	151
Joan Blondell	2	150
Laraine Day	2	149
Gene Tierney	1	147
Rita Hayworth	1	146
Lana Turner	1	142
Rosalind Russell	1	138
Claire Trevor	2	138
Ida Lupino	1	134
Maria Montez	1	133
Tullalah Bankhead	1	132
Anne Baxter	1	132
Linda Darnell	2	130
Anne Shirley	1	130
Dorothy Lamour	1	128
Betty Field	2	125
Ella Raines	2	123
Susanna Foster	1	117
Carole Landis	1	117
Peggy Ryan	3	110
Joan Davis	2	104

PRODUCER-DIRECTORS

	Pictures	%
Mark Sandrich (dec.)	1	201
Mitchell Leisen	1	171
Victor Saville	1	146
Wm. Seiter	1	138
Kurt Neuman	1	122
Geo. Waggner	1	117
Jos. Kane	2	114
Andrew L. Stone	1	111
M. Powell-E. Pressburger	1	107

INDEPENDENT PRODUCERS

	Pictures	%
Samuel Goldwyn	1	195
Wm. Cagney	1	166
Wm. Goetz	3	157
Hal Wallis	2	155
Walt Disney	1	153
Jack Skirball	2	148
Lester Cowan	2	148
M & F. King	1	147
Walter Wanger	1	142
D. Loew-R. Hakim	1	126
F. Mastroly-J. E. Grant	1	126
Sol Lesser	1	122
Andrew L. Stone	1	111
N. Walker-J. Sutro	1	108

"Men in Her Diary" . . .

(UNIVERSAL)

The Digest's Box Office Estimate:

115%

Executive producer ..... **Howard Welsch**
Producer-director ..... **Charles Barton**
The Players: Peggy Ryan, Jon Hall, Louise Allbritton, Ernest Truex, Virginia Grey, William W. Terry, Alan Mowbray, Eric Blore, Samuel S. Hinds, Jacqueline deWit, Maxie Rosenbloom, Sig Ruman, Addison Richards, Lorraine Miller, Robin Raymond, Minerva Urecal, Arthur Loft, Vivian Austin, Lorin Raker.
Photography ..... **Paul Ivano**
Time ..... **72 minutes**

"Men In Her Diary" won't burn up any box office rivers, but it will give a generous amount of fun and laughs to the average audience that is not expecting an AAA superdelooxer.

The story finds Peggy Ryan in a safe twist on the Cinderella formula, that is readily acceptable to most patrons. The story jumps from its springboard into the wildest of farce, broad in the playing, and unbelievable as characterization—but who cares, so long as it serves the modest purpose of providing laughs, with some punctuation of melody.

Miss Ryan scores exceptionally well, one of the picture's chief assets. She is seen as the Cinderella girl who keeps a diary—and in it records the imaginary romances which real life is denying her. The naively frank diary is dynamite, especially when it falls into the hands of the boss's wife and is made the basis of her efforts to secure a divorce. There is plenty of fun all along the route, with the aim towards a really worth while top sequence when the various characters of the screwy world testify at the divorce trial.

Producer-director Charles Barton has handled his material capably, and gets plenty from his high moment at the trial. And that is an above average cast provided for program rating, with Louise Allbritton registering particularly as the jealous wife.

Exhibitor's Booking Suggestion: Will please in its proper billing spots. . . . Previewed Sept. 7th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "Nothing to bank on in the way of entertainment."
VARIETY: "72 minutes of spicy film fare."

Has Plenty Laffs

"Boston Blackie" . . . .

(COLUMBIA)

The Digest's Box Office Estimate:

80%

Producer ..... **Alexis Thurn-Taxis**
Director ..... **Arthur Dreifuss**
The Players: Chester Morris, Nina Foch, Steve Cochran, Richard Lane, George E. Stone, Frank Sully, Iris Adrian, Harry Hayden, Adelle Roberts, Joe Devlin, Dan Stowell.
Photography ..... **George B. Meehan, Jr.**
Time ..... **71 minutes**

"Boston Blackie's Rendezvous" could well be titled "Boston Blackie Goes the Limit." There is about everything of crime that a serial writer could concoct, a plentitude of the type of comedy that our preferred screen formula now injects into all thriller pictures.

It measures up as a pretty good number in the series, which is saying much or little, according to how you and your patrons respond to Boston Blackie.

Comedy, principally supplied by George E. Stone and Frank Sully, has considerable to do with successfully carrying the 71 minutes of the picture, though it is the smooth tongue-in-cheek assurance of Chester Morris in the title role that sugar-coats the meller-antics. Direction by Arthur Dreifuss compently balances these two factors, and moves at a pace that satisfies.

Keeps in Stride

Steve Cochran is the meanie who causes all the trouble, he not only has a passion for strangling, he even tries to frame a crimeon Boston Blackie. That will never do. Blackie, aided by stooge George E. Stone, and more or less handicapped by police inspector Richard Lane, manages to wind it all up in the prescribed time, and make it interesting in the doing.

Exhibitor's Booking Suggestion: Satisfactory filler. . . . Previewed Sept. 10th.

WHAT THE OTHER FELLOWS SAID:
REPORTER: "60 minutes of booking on the lower half of the bill."
VARIETY: "Good for a breather on the lower end of a double bill."

F-L-A-S-H-E-S . . . .

(*Continued from Page 4*)

Street," the $200,000 prize novel buy recently made by MGM.

★★★Reaction of fans to Lauritz Melchoir, Metropolitan opera luminary, has caused MGM to plan a starring vehicle for him. It will be "A Gentleman's Gentleman," story being tailored for the singer. Melchoir is currently winding up on "Two Sisters From Boston."

Here & There ☆ ☆ ☆

★★★Alex Gottlieb will produce Warner's new story buy, "A Guy From Milwaukee," purchased as a starring vehicle for Dane Clark to cash in on recent publicity for the player as a "future great." Fredric Cordova will direct. Clark has also been set for the title role in "The Jazz Singer" remake.

★★★Sgt. John McVeigh, son of the popular local publicist, has received his second Bronze Star Award for outstanding valor on the European front.

★★★Joe Sistrom, former Paramount production executive and producer, has signed with William Goetz for an important post at International Pictures. He reports after a brief vacation at Malibu.

★★★Norman McLeod has finished shooting of acting sequences on "The Kid From Brooklyn," and starts immediately on the production numbers. Star Danny Kaye is off for Eastern appearances.

★★★Sidney Bidell, for years chief assistant to Cecil DeMille, has signed for a production post with Columbia.

★★★International has closed for services of Russell Metty on photography for the Orson Welles special, "The Stranger."

★★★Arnold Stolz has been named advertising and publicity head of PRC. Don McElwaine, who recently joined the organization, after years at MGM, has consented to remain as studio publicity head.

★★★Ida Lupino, now winding up on "The Man I Love," will have the co-starring spot with Errol Flynn in "Stallion Road."

Monogram ☆ ☆ ☆

★★★William Beaudine has been signed to direct "The Face of Marble," Jeffrey Bernerd production soon to go before the cameras.

★★★Mantan Moreland's absence on Eastern personal appearance tour has resulted in Willie Best stepping in as pinch hitter comic for "Charlie Chan in Mexico."

The Box Office . . . . .

(*Continued from Page 5*)

PRC—2 Releases

PRC Exchanges have two new releases, one fairly good and one not quite so strong. "White Pongo," 81 per cent, is a heavy jungle melodrama that will be well received in houses catering to action pictures. Richard Fraser and Maris Wrixson are co-starred with Lionel Royce, Gordon Richards and Michael Dine featured. Sam Newfield directed for Producer Sig Neufeld.

"The Kid Sister," 76 per cent, produced some months ago has just been released, and is considered a good family picture by most exhibitor reports. Judy Clark is the kid sister, with Roger Pryor and Constance Worth co-starred and Frank Jenks featured. Director Sam Newfield and Producer Sig Neufeld are also responsible for this picture.

Box Office Digest Advance Production Chart

COLUMBIA PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Pardon My Past	Fenton-MacMurray	Leslie Fenton	F. MacMurray, M. Chapman	Wm. Demarest, Akim Tamiroff
Gay Senorita	Jay Gorney	Art Dreifus	Jinx Falkenburg	Jim Bannon
Kiss and Tell	Siegel-Ahhott-Herhert	Richard Wallace	Shirley Temple, Walter Abel	Mary Phillips-Ed Buchanan
BACK LOG IN CUTTING ROOM				
Mark of the Whistler	R. Flothow	Wm. Castle	Richard Dix	Janis Carter
Crime Dr.'s Warning	R. Flothow	Wm. Castle	Warner Baxter	Dusty Anderson
Bandit of Sher. Forest (T)	Picker-Sanforth	Henry Levin	Cornell Wilde, Anita Louise	Ed Buchanan, Larry Moore
Wouldn't Say Yes	V. Van Upp	Al Hall	Roz Russell, Lee Bowman	Adele Jergens
Voice of Whistler	R. Flothow	Wm. Castle	Richard Dix	Lynn Merrick
Prison Ship	A. Thurn-Taxis	Arthur Dreifus	Roht. Lowery, Nina Foch	
Woman in Red	Wally McDonald	Joe Lewis	Nina Foch, Geo. Macready	Dame May Whitty
Snafu	Geo. Ahhott	Jack Moss	Robert Benchley	Vera Vague
Hit the Hay	Ted Richmond	Del Lord	Judy Canova, Ross Hunter	
Life With Blondie	Bert Kelly	Ahhy Berlin	Arthur Lake, P. Singleton	Ed Gargan, J. Hale
IN PRODUCTION				
Tars & Spars	Milt Bren	Al Green	Janet Blair, Mark Platt	Jeff Donnell, Al Drake
Song of Broadway	Burt Kelly	Leigh Jason	Marj. Reynolds, Fred Brady	Jinx Falkenburg
Hail the Chief	Burt Kelly	Ray Enright	Dennis O'Keefe, M. Chapman	Willard Parker
Gilda		Chas. Vidor	R. Hayworth, Glenn Ford	Joe Calleia, Geo. Murphy

MGM STUDIOS—Previewed—Ready for Release

Weekend at Waldorf	Arthur Hornblow	Roht. Z. Leonard	G. Rogers, L. Turner, V. Johnson	W. Pidgeon, Edw. Arnold
Vines Have Tender Grapes	Roht. Sisk	Roy Rowland	M. O'Brien, Edw. G. Robinson	Jas. Craig, F. Gifford
Dangerous Partners	Arthur Field	Ed. Cahn	Jas. Craig, Signe Hasso	Edm. Gwenn, J. Warhurton
Ziegfeld Follies (T)	Arthur Freed	V. Minnelli & others	F. Astaire, J. Garland, Wm. Powell	K. Grayson, L. Ball, E. Williams
In Hollywood	Martin Gosch	Sylvan Simon	Ahhott & Costello	F. Rafferty, Jean Porter
BACK LOG IN CUTTING ROOM				
Early to Wed (T)	Jack Cummings	Ed. Buzzell	Van Johnson, Lucille Ball	C. Kellaway, E. Williams, K. Wynn
Hold High the Torch (T)	Robt. Sisk	Fred Wilcox	Eliz. Taylor, and Lassie	Frank Morgan, Tom Drake
Sailor Takes a Wife	Edwin Knopf	Richard Whorf	R. Walker, June Allyson	Hume Croyn, Rochester
They Were Expendable	Cliff Reid	John Ford	R. Montgomery, J. Wayne	Ward Bond, Jack Holt, Donna Reed
The Harvey Girls (T)	Arthur Freed	Geo. Sidney	J. Garland, Angela Lanshury	J. Hodiak, R. Bolger, P. Foster
Yolanda & the Thief (T)	Arthur Freed	Vinc. Minnelli	F. Astaire, L. Bremer	Frank Morgan, Mary Nash
A Letter for Evie	Wm. Wright	Jules Dassin	Marsha Hunt, John Carroll	Hume Cronyn
IN PRODUCTION				
Strange Adventure	Sam Zimhalist	Victor Fleming	Clark Gahle, Greer Garson	Joan Blondell, Tom Mitchell
Hoodlum Saint	Cliff Reid	Norman Taurog	Wm. Powell, Esther Williams	A. Lanshury, Jimmie Gleason
2 Sisters from Boston	Joe Pasternak	Henry Koster	Kathryn Grayson, June Allyson	J. Durante, Lauritz Melchior
Postman Rings Twice	Carey Wilson	Tay Garnett	L. Turner, J. Garfield	Hume Cronyn
The Yearlings (T)	Sid. Franklin	Clarence Brown	Greg. Peck	Jacq. White, C. Jarman
Boys' Ranch	Roht. Sisk	Roy Rowland	Jas. Craig, "Butch" Jenkins	Skippy Homeier
Corp. Hargrove	Geo. Haight	Dick Thorpe	Roht. Walker, K. Wynn	Jean Porter
Bad Bascomh	O. O. Dull	Sylvan Simon	Wally Beery, Margaret O'Brien	F. Rafferty, Marj. Main
Up Goes Maisie	Geo. Haight	Harry Beaumont	Ann Sothern, Geo. Murphy	
Holiday in Mexico (T)	Joe Pasternak	Geo. Sidney	Ilona Massey, W. Pidgeon	Jane Powell, Jose Iturhi
The Green Years	Leon Gordon	Vic Saville	Chas. Coburn, Tom Drake	Hume Cronyn, Gladys Cooper
No Leave, No Love	Joe Pasternak	Chas. Martin	Van Johnson, Pat Kirkwood	Ed. W. Arnold, K. Wynne, M. Wilson
IN PREPARATION				
Time for Two	Ralph Wheelwright	Jules Dassin	J. Hodiak, L. Ball	Lloyd Nolan
Belle of N. Y.	Arthur Freed	R. Mamoulian	F. Astaire, K. Grayson	

REPUBLIC STUDIOS—Previewed—Ready for Release

Tell It to a Star	Walter Goetz	F. McDonald	R. Terry, R. Livingston	Alan Mowhray
Gangs of Waterfront	Geo. Blair	Geo. Blair	R. Armstrong, Marian Martin	Martin Kosleck
Love, Honor & Goodbye	Harry Grey	Al Rogell	Virginia Bruce, Ed Ashley	Victor MacLaglen
BACK LOG IN CUTTING ROOM				
Woman Who Came Back	Walter Colmes	Walter Colmes	John Loder, Nancy Kelly	Otto Kruger, Ruth Ford
The Tiger Woman	D. & S. McGowan	Phil Ford	Adela Mara, Kane Richmond	
Angel Comes to Brooklyn	L. Sillman	Les Goodwins	Kaye Dowd, Roht. Drake	
Girls of Big House	Rudy Abel	Geo. Archainhaud	Lynne Roberts, Adela Mara	Tala Birell
Scotland Yard Investigator	Geo. Blair	Geo. Blair	Eric Von Stroheim	C. Aubrey Smith
Behind City Lights	Joe Bercholz	John English	Lynn Roberts, Wm. Terry	Jerome Cowan
The Fatal Witness	Rudy Abel	Les Selander	Evelyn Ankers, Dick Frazer	
You'll Remember Me	Wm. Wilder	Anthony Mann	Wm. Gargan, Brenda Marshall	
Mexicana	Al Santell	Al Santell	Constance Moore, Tita Guizar	Leo Carrillo
Dakota	Jos. Kane	Jos. Kane	John Wayne, Vera H. Ralston	W. Brennan, Ward Bond
IN PRODUCTION				
Concerto (T)	Frank Borzage	Frank Borzage	Philip Dorn, Wm. Carter	Felix Bressart, Fritz Feld
Valley of Zombies	D. & S. McGowan	Phil Ford	R. Livingston	Adrian Booth
IN PREPARATION				
That Man of Mine	Armand Schaeffer		Ann Dvorak, Michael O'Shea	

ADVANCE PRODUCTION CHART

20TH CENTURY-FOX FILM—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Then There Were None	Harry Popkin	Rene Clair	B. Fitzgerald, L. Hayward	W. Huston, R. Young, J. Duprez
House on 92nd St.	L. deRochemont	H. Hathaway	Wm. Eythe, Lloyd Nolan	Signe Hasso
BACK LOG IN CUTTING ROOM				
The Dolly Sisters (T)	Geo. Jessel	Irv. Cummings	B. Grable, J. Payne	June Haver, Reg. Gardiner
Dragonwyck	Ernst Luhitsch	Joe Mankiewicz	Gene Tierney, Vinc. Price	Anne Revere, Spring Bylngton
Col. Effingham's Raid	Lamar Trotti	Irving Pichel	Joan Bennett, Chas. Coburn	Wm. Eythe, Allyn Joslyn
Kitten on the Keys (T)	Geo. Jessel	Greg. Ratoff	M. O'Hara, Dick Haymes	Reg. Gardiner, Harry James
The Spider	Ben Silvey	Robt. Webb	Fay Marlowe, Richard Conte	Kurt Kreuger
Fallen Angel	Otto Preminger	Otto Preminger	Alice Faye, Linda Darnell	Dana Andrews, Bruce Cabot
Leave Her to Heaven (T)	Wm. Bacher	John M. Stahl	Gene Tierney, J. Crain	Cornell Wilde
The Enchanted Voyage (T)	W. Morosco	Lloyd Bacon	June Haver, John Payne	Chas. Russell
IN PRODUCTION				
Smoky (T)	Robt. Bassler	Louis King	F. MacMurray, Anne Baxter	Bruce Cabot
Doll Face	Bryan Foy	Lew Seiler	V. Blaine, C. Miranda	Perry Como, M. Stewart
Sentimental Journey	Walter Morosco	Walter Lang	Maureen O'Hara, John Payne	Connie Marshall, Wm. Bendix
Centennial Summer (T)	Otto Preminger	Otto Preminger	J. Crain, L. Darnell, Wm. Eythe	C. Wilde, C. Bennett, Wm. Brennan
IN PREPARATION				
The Razor's Edge	Darryl F. Zanuck	Geo. Cukor		Clifton Webb
Band Wagon (T)	Wm. Perlberg	Greg. Ratoff		
Shocking Miss Pilgrim (T)	Wm. Perlberg	Geo. Seaton	Betty Grable, Dick Haymes	
Cluny Brown	Ernst Lubitsch	Ernst Lubitsch	Chas. Boyer, Jennifer Jones	
Anna & King of Siam (T)	Louis Lighton	John Cromwell	Dorothy McGuire	
3 Girls In Blue	Mack Gordon	John Brahm	June Haver, John Payne	Cesar Romero, Vera-Ellen
Claudia & David	Wm. Perlberg	John Stahl		

UNIVERSAL PICTURES—Previewed—Ready for Release

Shady Lady	Geo. Waggner	Geo. Waggner	Chas. Coburn, Ginny Simms	Robt. Paige
Men in Her Diary	Chas. Barton	Chas. Barton	Jon Hall, L. Allbritton	Peggy Ryan, Virginia Grey
River Gang	Chas. David	Chas. David	Gloria Jean, K. Brasselle	John Qualen
BACK LOG IN CUTTING ROOM				
Crimson Canary	Henry Blankfort	John Hoffman	Noah Beery, Lois Collier	J. Litel, Claudia Drake
Night in Paradise	Walter Wanger	Arthur Lubin	Merle Oberon, Turhan Bey	G. Sondergaard, Ray Collins
Pillow of Death	Ben Pivar	Wallace Fox	Lon Chaney	J. Edw. Bromberg
Strange Confession	Ben Pivar	John Hoffman	Lon Chaney, Brenda Joyce	J. Carrol Naish, Mil Stone
Senorita from West	Phil Cahn	Frank Strayer	Allan Jones, B. Granville	Jess Barker, Fuzzy Knight
Girl on the Spot	Geo. Blake	Bill Beaudine	Jess Barker, Lois Collier	Fuzzy Knight, Geo. Dolenz
Frontier Gal	Fessier-Pagano	Chas. Lamont	Rod Cameron, Y. DeCarlo	Andy Devine, Fuzzy Knight
Once Upon a Dream	Pagano-Fessier	Wm. Seiter	S. Foster, L. Allbritton	Franchot Tone, David Bruce
As It Was Before		Wm. Dieterle	Merle Oberon, Claude Rains	Chas. Korvin
The Fugitive	Roy W. Neill	Roy W. Neill	B. Rathbone, Nigel Bruce	
IN PRODUCTION				
Scarlet Street	Fritz Lang	Fritz Lang	J. Bennett, Edw. G. Robinson	Dan Duryea
Because of Him	Felix Jackson	Richard Wallace	Deanna Durbin, Chas. Laughton	Franchot Tone, H. Broderick
Canyon Passage (T)	Walter Wanger	Jacquez Tourneur	B. Donlevy, Dana Andrews	Susan Hayward
Daltons Ride Again		Ray Taylor	Alan Curtis, Kent Taylor	M. O'Driscoll, L. Chaney
Murder Mansion	Ben Pivar	Jean Yarbrough	Rondo Hatton	
IN PREPARATION				
Noose Hangs High	John Grant		Abbott & Costello	
Genius in the Family	J. Skirhall-B. Manning	Frank Ryan	Myrna Loy, Don Ameche	

WARNER BROS.—Previewed—Ready for Release

BACK LOG IN CUTTING ROOM				
Too Young to Know	Wm. Jacobs	Fred deCordova	Joan Leslie, Robert Hutton	D. Moran, Rosemary DeCamp
Mildred Pierce	Jerry Wald	Mike Curtiz	Joan Crawford, J. Carson	Eve Arden, Anne Blythe
The Big Sleep	Howard Hawks	Howard Hawks	Humphrey Bogart, L. Bacall	Martha Vickers, Reg. Toomey
San Antonio	R. Buckner	Dave Butler	Errol Flynn, Alexis Smith	V. Francen, Paul Kelly
Nobody Lives Forever	R. Buckner	Jean Negulesco	John Garfield, G. Fitzgerald	W. Brennan, Faye Emerson
Of Human Bondage	Henry Blanke	Ed Goulding	P. Henreid, E. Parker	Janis Paige, Patric Knowles
Devotion	R. Buckner	Curtis Bernhardt	P. Henreid, Ida Lupino	O. deHavilland, Gene Lockhart
One More Tomorrow	Ben Glazer	Peter Godfrey	Ann Sheridan, D. Morgan	Alexis Smith, Jack Carson
Saratoga Trunk	Hal Wallis	Sam Wood	Gary Cooper, I. Bergman	Flora Robson, Jerry Austin
Cinderella Jones	Alex Gottlieb	Buzz Berkeley	Joan Leslie, Robert Alda	Wm. Prince, E. E. Horton
My Reputation	Henry Blanke	Curtis Bernhardt	B. Stanwyck, Geo. Brent	Eve Arden, L. Watson
Shadow of a Woman	Wm. Jacobs	Joe Santley	Zach Scott, H. Dantine	Andrea King, Wm. Prince
A Stolen Life	Bette Davis	Curtis Bernhardt	Bette Davis, Glen Ford	Dane Clark, W. Brennan
Time, Place & the Gal	Alex Gottlieb	David Butler	Dennis Morgan, Jack Carson	Martha Vickers, Janis Paige
Danger Signal	Wm. Jacobs	Robert Florey	Zach Scott, Faye Emerson	R. DeCamp, Bruce Bennett
Janie Gets Married	Alex Gottlieb	Vincent Sherman	Joan Leslie, Robt. Hutton	Edw. Arnold, A. Harding, R. Benchley
Two Mrs. Carrolls	Mark Hellinger	Peter Godfrey	B. Stanwyck, H. Bogart	Alexis Smith, Nigel Bruce
Never Say Goodbye	Wm. Jacobs	James Kern	Errol Flynn, Eleanor Parker	Lucile Watson
IN PRODUCTION				
Night and Day (T)	Arthur Schwartz	Mike Curtiz	Cary Grant, Alexis Smith	Monte Woolley, Jane Wyman
Man I Love	Arnold Albert	R. A. Walsh	Ida Lupino, Robert Alda	Andrea King, Martha Vickers
Confidential Agent	Robt. Buckner	Herman Shumlin	Chas. Boyer, L. Bacall	K. Paxinou, Peter Lorre
Her Kind of Man	Alex Gottlieb	Fred deCordova	Zachary Scott	Janis Paige
The Verdict	Wm. Jacobs	Don Siegel	S. Greenstreet, Peter Lorre	Geo. Coulouris, Joan Loring
IN PREPARATION				
The Silver Lining	Jerry Wald	Irving Rapper	Joan Leslie	Oscar Levant
Humoresque	Jerry Wald	Jean Negulesco	John Garfield	
The Fountainhead	Henry Blanke		B. Stanwyck, H. Bogart	

ADVANCE PRODUCTION CHART

MONOGRAM PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Cbina's Little Devils	Grant Withers	Monta Bell	Harry Carey, Paul Kelly	Ducky Louie
Divorce	J. Bernard-K. Francis	Wm. Nigh	Kay Francis, Bruce Cahot	Helen Mack, Jerome Cowan
BACK LOG IN CUTTING ROOM				
Belle of Bowery	Scott Dunlap	Ralpb Murphy	Gail Storm, Phil Regan	Alan Mowhray, Minna Gombel
Main St. Girls	Joe Kaufman	Christy Cabanne	Boh Lowery, Wanda McKay	Eddie Quillan
Suspense	Lindsley Parsons	Al Zeisler	Warren William, Anne Gwynne	Peter Cookson
Swing Parade of '46	Harry Romm	Phil Karlson	Gail Storm, Pbil Regan	Connie Boswell
Black Market Babies	Jeff Bernerd	Wm. Beaudine	Ralph Morgan, Kane Richmond	Teala Long
Strange Mr. Gregory	Louis Berkoff	Phil Rosen	Edmund Lowe, Jean Rogers	
Allotment Wives	J. Bernard, K. Francis	Wm. Nigh	Kay Francis, Paul Kelly	Otto Kruger
Come Out Fighting	S. Katzman, J. Dietz	Wm. Beaudine	East Side Kids	
Sensation Hunters	Joe Kaufman	Christy Cabanne	Robt. Lowery	Doris Merrick
South of the Rio Grande		Lambert Hillyer	Duncan Renaldo	
IN PRODUCTION				
Chan in Mexico	Jas. Burkette	Phil Rosen	Sidney Toler	Fortunio Bonanavo
IN PREPARATION				
Payment Due	King Bros.			

PARAMOUNT PICTURES—Previewed—Ready for Release

Aldrich's Code of Honor	Walter MacEwen	Hugh Bennett	J. Lydon, Chas. Smith	John Litel
Duffy's Tavern	Jos. Sistrom	Hal Walker	25 Paramount Stars	Ed Gardner, Marj. Reynolds
Lost Week-end	Chas. Brackett	Billy Wilder	Ray Milland, Jane Wyman	Phil Terry, H. DeSylva
The Love Letters	Hal Wallis	Wm. Dieterle	Jennifer Jones, Joe Cotten	C. Kellaway, Ann Richards
BACK LOG IN CUTTING ROOM				
Hearts Were Growing Up	Danny Dare	Wm. Russell	B. Donlevy, Diana Lynn	Wm. Demarest, Gail Russell
The Blue Dahlia	John Houseman	Geo. Marshall	Alan Ladd, Veronica Lake	Wm. Bendix, H. DeSylva
The Stork Club	B. G. DeSylva	Hal Walker	Betty Hutton, Andy Russell	B. Fitzgerald, R. Benchley
2 Years Before Mast	Seton I. Miller	John Farrow	B. Donlevy, Alan Ladd	B. Fitzgerald, Wm. Bendix
Road to Utopia	Paul Jones	Hal Walker	Hope, Crosby, Lamour	
Kitty	Karl Tunberg	Mitchell Leisen	P. Goddard, R. Milland	C. Kellaway, Pat Knowles
People Are Funny	Pine-Thomas-White	Frank McDonald	Jack Haley, Helen Walker	Rudy Vallee, F. Langford
Masquerade in Mexico	Karl Tunberg	Mitchell Leisen	D. Lamour, Art. deCordova	Ann Dvorak, Pat Knowles
Cross My Heart	Harry Tugend	John Berry	B. Hutton, Sonny Tufts	Micbael Chekhov
Hold That Blonde	Paul Jones	Geo. Marshall	Eddie Bracken, Veronica Lake	
The Virginian (T)	Paul Jones	Stuart Gilmore	Joel McCrea, Brian Donlevy	Sonny Tufts, B. Britton
Miss Susie Slagle's	J. Houseman	John Berry	Sonny Tufts, V. Lake	Joan Caulfield, B. deWolf
Trouble With Women	Harry Tugend	Sid. Lanfield	R. Milland, B. Donlevy	Teresa Wright
Calcutta	Seton I. Miller	John Farrow	Alan Ladd, Wm. Bendix	Gail Russell
Hot Cargo	Pine-Thomas	Lew Landers	Wm. Gargan, Jean Rogers	Phillip Reed
IN PRODUCTION				
Bride Wore Boots	Seton I. Miller	Irving Pichel	B. Stanwyck, R. Cummings	Diana Lynn, Pat Knowles
Blue Skies (T)	Sol Siegel	Stuart Heisler	Bing Croshy, Fred Astaire	Joan Caulfield, B. deWolf
To Each His Own	Chas. Brackett	Mitchell Leisen	O. deHavilland. John Lund	Mary Anderson, Phil Terry
Tokyo Rose	Pine Thomas	Lew Landers	Osa Massen, Keye Luke	Lotus Long, Don Douglas
IN PREPARATION				
Love Lies Bleeding	Hal Wallis	Lewis Milestone	Lizabeth Scott	
Take This Woman	Karl Tunberg	Lewis Allen	Ray Milland, Art deCordova	
California (T)	Seton I. Miller	John Farrow	Alan Ladd, Betty Hutton	
Monseiur Beaucaire	Paul Jones	Geo. Marshall	Bob Hope, Hedy Lamarr	C. Kellaway, P. Knowles, R. Owens

RKO-RADIO PICTURES—Previewed—Ready for Release

Radio Stars on Parade	S. Rogell-B. Stoloff	Les Goodwins	Wally Brown, Alan Carney	Frances Langford, Don Wilson
Mamma Loves Papa	Ben Stoloff	Frank Strayer	Leon Errol, Ch. Wynters	Elisabeth Risdon
First Man Into Tokyo	J. Gross-R. Bren	G. Douglas	Tom Neal, Barbara Hale	Marc Cramer, Keye Luke
Isle of Dead	J. Gross-Val Lewton	Mark Robson	Boris Karloff, Ellen Drew	Jason Robards
BACK LOG IN CUTTING ROOM				
Dick Tracy	Herman Schlom	Wm. Berke	Anne Jeffreys, Morgan Conway	Mike Mazurki
Deadline at Dawn	Adrian Scott	H. Clurman	S. Hayward, Paul Lukas	Bill Williams
Men Alive	Robt. Fellows	Frank Borzage	M. O'Hara, P. Henreid	W. Slezak, Binnie Barnes
Passionate Ghost	Robt. Fellows	R. Enright	Pat O'Brien, A. Menjou	Rudy Vallee, Ellen Drew
Game of Death	S. Rogell-H. Schlom	Robt. Wise	John Loder, Audrey Long	Edgar Barrier
Sing Your Way Home	S. Rogell-B. Granet	Anthony Mann	Jack Haley, Anne Jeffreys	Mary McGuire
Ding, Dong William	S. Rogell-H. Schlom	Wm. Berke	Anne Jeffreys, Glenn Vernon	M. McGuire, F. Bressart
River Boat Rbytbm	J. Gross, N. Holt	Les Goodwins	Leon Errol, Joan Newton	Glenn Vernon
Bells of St. Marys	Leo McCarey	Leo McCarey	Bing Croshy, Ingrid Bergman	H. Travers, Joan Carroll
Tomorrow is Forever	W. Goetz-D. Lewis	Irving Pichel	C. Colbert, Geo. Brent	Orson Welles, L. Watson
Men Are Such Liars	Herman Schlom	Lew Landers	Bonita Granville	Morgan Conway
A Tale of Bedlam	J. Gross-Val Lewton	Mark Rohson	Boris Karloff, Anna Lee	R. Frazier, Billy House
Cornered	Adrian Scott	Edw. Dmytryk	Dick Powell, Walter Slezak	M. Cheirel, Jack LaRue
The Falcon's Alibi	William Berke	Ray McCarey	Tom Conway, Rita Corday	Jane Greer
Master Minds	Herman Schlom	Les Goodwins	Wally Brown, Alan Carney	Anne Jeffreys, Bela Lugosi
Kid from Brooklyn	Samuel Goldwyn	Norman McLeod	Danny Kaye, Eve Arden	V. Mayo-Vera-Ellen
IN PRODUCTION				
Some Must Watcb	Dore Schary	Robert Siodmak	George Brent, Dorothy McGuire	E. Barrymore, Elsa Lanchester
Heartbeat	Robt. & Ray Hakim	Sam Wood	Ginger Rogers, J. P. Aumont	A. Menjou, B. Rathbone
Tarzan & Leopard Men	S. Lesser-B. Briskin	Kurt Neumann	J. Weissmuller, J. Sheffield	Acquanetta, Brenda Joyce
Brides Are Beautiful	Wm. Pereira	John Berry	Joan Fontaine, Wally Ford	M. Stevens, A. Judge
Bamboo Blonde	S. Rogell, H. Schlom	Anthony Mann	F. Langford, R. Wade	
IN PREPARATION				
Tbey Dream of Home	Dore Schary	Edw. Dmytryk		
Desirable Woman	Val Lewton		Joan Bennett, Chas. Bickford	
Show Business Out West	Eddie Cantor		Eddie Cantor, Joan Davis	
Notorious	Alf. Hitchcock	Alf. Hitchcock	Ingrid Bergman, Cary Grant	
Galveston	J. Gross, J. R. Bren	Irving Reis	Pat O'Brien	
Bad Man't Territory	J. Gross, Nat Holt	Tim Whelan	Randolph Scott, Ann Richards	Gabby Hayes
Lady Luck	R. Fellows, W. Duff	Ed Marin	Robert Young	Barbara Hale, H. Morgan
Thanks, God	Jesse Lasky	Mervyn LeRoy	C. Colbert, J. Wayne	Ann Richards

ADVANCE PRODUCTION CHART

PRC—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Dangerous Intruder	Martin Mooney	Vernon Keayes	Veda Ann Borg, Chas. Arnt	
Shadow of Terror	Jack Grant	Lew Landers	R. Frazer, Grace Gillern	Cy Kendall
BACK LOG IN CUTTING ROOM				
Enchanted Forest	Jack Schwarz	Lew Landers	Edmund Lowe, Brenda Joyce	Harry Davenport
Club Havana	L. Fromkess-M. Mooney	Edgar Ulmer	Tom Neal, M. Lindsay	Carlos Molinos & Band
Detour	L. Fromkess-M. Mooney	Edgar Ulmer	Tom Neal, Ann Savage	Claudia Drake
Danny Boy	Martin Mooney	Terry Morris	Buzz Henry, Ralph Lewis	
How Do You Do	Harry Sauber	Ralpb Murpby	Claire Windsor, F. Albertson	Cheryl Walker, Key Luke
Wife of Monte Cristo	Leon Fromkess	Edgar Ulmer	John Loder, Lenore Albert	Martin Kosleck
The Flying Serpent	Sig Neufeld	Leon Fromkess	Geo. Zucco, Ralph Lewis	Eddie Acoff
Strangler of the Swamp	Sam Newfield	Frank Wisbar	A. LaPlanche, R. Barratt	Chas. Middleton
IN PREPARATION				
Grand Central	C. Green-R. Rouse			
Once and For All	Harry Brash		Nancy Coleman	
Queen of Burlesque	Alex Stern			

UNITED ARTISTS—Previewed—Ready for Release

The Outlaw	Howard Hughes	Howard Hughes	Jane Russell, Jack Beutell	
Capt. Kidd	Ben Bogeaus	Rowland V. Lee	Chas. Laughton, Randolph Scott	Barbara Britton
Paris Underground	Constance Bennett	Gregory Ratoff	Constance Bennett	
BACK LOG IN CUTTING ROOM				
Spellbound	David Selznick	Alf. Hitchcock	G. Peck, Ingrid Bergman	Gracie Fields
A Walk in the Sun		Lewis Milestone	Dana Andrews	
Caesar & Cleopatra (T)	Gabriel Pascall		Vivian Leigh, Claude Rains	
Young Widow	Hunt Stromberg	Ed Marin	Jane Russell, L. Hayward	Faith Dorn, P. Singleton
Diary of Chambermaid	B. Bogeaus-B. Meredith	Jean Renoir	P. Goddard, Hurd Hatfield	Reg. Owen, Buzz Meredith
Getting Gertie's Garter	Edward Small	Allan Dwan	Dennis O'Keefe, M. McDonald	J. Carrol Naish, Binnie Barnes
Whistle Stop	S. Nebenzal	Leonide Moguy	Geo. Raft, Vic McLaglen	Ava Gardner, Tom Conway
Abilene	J. Levey-H. Biberman	Ed Marin	Randolph Scott, Ann Dvorak	Ed Buchanan, R. Flemming
Duel in the Sun (T)	David Selznick	King Vidor	G. Peck, J. Jones, Joe Cotten	L. Barrymore, W. Huston
IN PRODUCTION				
Breakfast in Hollywood	Robt. Golden	Harold Schuster	Tom Brenneman, B. Granville	Billie Burke, Zasu Pitts
IN PREPARATION				
Strange Woman	H. Stromberg-J. Chertok		Hedy Lamarr	
There Goes Lona Henry (T)	Mary Pickford			
A Lion in Streets	Wm. Cagney		James Cagney	
Bell Ami	David Loew	Albert Lewin		
Suddenly It's Spring	David Selznick		Joe Cotten, Shirley Temple	
Angel on My Shoulder	Chas. Rogers	Archie Mayo	Paul Muni, Claude Rains	
Petticoat Lane	Andrew Stone	Andrew Stone		
Scandal in Paris	Arnold Pressburger	Douglas Sirk	Geo. Sanders, Signe Hasso	Akim Tamiroff
Bluebeard	Chas. Chaplin	Chas. Chaplin		
Sin of H. Diddlebock	Preston Sturges	Preston Sturges	Harold Lloyd	
Night in Casablanca	David Loew	Archie Mayo	Marx Bros.	
Paris Canteen	Sol Lesser		M. Dietrich, M. Chevalier	

EDITOR'S NOTE: In answer to many requests, both from exhibitors and our Hollywood subscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, in preparation, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

Previewed—Ready for Release	33
Back Log in Cutting Room	112
In Production	45
TOTAL	190

Thus we note there are 190 feature films (not including Westerns) that are either available for exhibitors now, or within the next month or so, when the current pictures now shooting are "in the can." Accordingly, if the present studio strike became serious, there is a large enough back log of pictures to keep the theaters running for over a year, particularly considering the fact that many of the big, super-attractions are being held for three and four weeks in many first run situations.

For example, Warner Bros.-First National, who used to release sixty pictures a year, released only seventeen features in the calendar year of 1944. At present there are over 100 pictures in preparation, the majority of which will go into production, in the next two or three months, PROVIDING the strike doesn't bold up set construction. The current back log of pictures, now ready for release, are valued in excess of $75,000,000, the greatest the industry has ever known.

There are several pictures classified as PREVIEWED—READY FOR RELEASE, that by the time this chart reaches our readers, will have been released, and as soon as we receive the figures on these pictures they will be removed from the production chart and placed on the page marked ALL FEATURES RELEASED IN 1945.

(T) denotes a Technicolor production.

The War is Now Over --- But Uncle Sam Still Has Many War-Time Obligations to Meet. Back Him!

Buy More Bonds

Box Office Digest's Production Chart Is Exclusive

All Features Released in 1945

A
OVER $500,000

Anchors Aweigh	MGM	211
Thrill of a Romance	MGM	205
Valley of Decision	MGM	203
Here Come The Waves	PAR	201
Wonder Man	RKO	195
A Tree Grows In Brooklyn	FOX	191
Diamond Horseshoe	FOX	185
State Fair	FOX	181
Guest Wife	UA	180
Along Came Jones	RKO	178
Incendiary Blonde	PAR	177
Nob Hill	FOX	174
Xmas In Connecticut	WAR	172
Lady On A Train	UNIV	172
G. I. Joe	UA	171
The Clock	MGM	171
Practically Yours	PAR	171
Without Love	MGM	170
Highness & Bellboy	MGM	167
Rhapsody in Blue	WAR	166
Blood On the Sun	UA	166
Salty O'Rourke	PAR	166
Pride of Marines	WAR	165
Over 21	COL	163
God Is My Co-Pilot	WAR	163
The Corn Is Green	WAR	161
The Enchanted Cottage	RKO	161
One Thousand Nights	COL	162
Out of This World	PAR	160
A Song to Remember	COL	160
Captain Eddie	FOX	155
Conflict	WAR	156
Those Endearing Charms	RKO	156
Objective Burma	WAR	156
You Came Along	PAR	155
Back to Bataan	RKO	155
Affairs of Susan	PAR	155
It's A Pleasure	RKO	154
The Three Caballeros	RKO	154
Where Do We Go From Here	FOX	151
Thunderhead-Flicka	FOX	151
Picture of Dorian Gray	MGM	148
Bring On the Girls	PAR	148
Johnny Angel	RKO	147
A Bell for Adano	FOX	147
Son of Lassie	MGM	146
Tonight and Every Night	COL	143
Salome, Where She Danced	UNI	143
Keep Your Powder Dry	MGM	142
Naughty Nineties	UNIV	140
China Sky	RKO	140
Counter-Attack	COL	140
Junior Miss	FOX	138
Belle of the Yukon	RKO	138
Roughly Speaking	WAR	138
Hangover Square	FOX	134
Hotel Berlin	WAR	133
Sudan	UNI	133
A Royal Scandal	FOX	132
Murder, My Sweet	RKO	131
Murder, He Says	PAR	128
A Medal For Benny	PAR	128
Uncle Harry	UNIV	126
The Great John L.	UA	126
This Man's Navy	MGM	126
It's In the Bag	UA	12u
Don Juan Quilligan	FOX	110
Col. Blimp	UA	107
The Horn Blows at Midnight	WAR	102

B
FROM $250,000 TO $500,000

Between Two Women	MGM	149
Flame of the Barbary Coast	REP	139
Pillow to Post	WAR	134
Here Come the Co-eds	UNI	133
The Southerner	UA	126
The Suspect	UNI	125
Tomorrow, the World	UA	125
Geo. White's Scandals	RKO	122
Brewster's Millions	UA	120
Frisco Sal	UNI	117
Having Wonderful Crime	RKO	117
Patrick the Great	UNIV	115
Bedside Manner	UA	111
That's the Spirit	UNI	108
The Way Ahead	FOX	108
On Stage Everybody	UNIV	107
The Unseen	PAR	104
Errol Carroll's Vanities	REP	103
Escape In the Desert	WAR	98
Twice Blessed	MGM	97
Within These Walls	FOX	93
Molly and Me	FOX	92
The Hidden Eye	MGM	91
Betrayal From the East	RKO	90
Delightfully Dangerous	UA	88
See My Lawyer	UNI	87
Bewitched	MGM	86
Pan Americana	RKO	85
The Fighting Guardsman	COL	84

C
FROM $150,000 TO $250,000

Tarzan and the Amazons	RKO	122
The Body Snatcher	RKO	97
The Cheaters	REP	92
I Love A Bandleader	COL	91
The Brighton Strangler	RKO	88
She Gets Her Man	UN	87
I'll Tell the World	UNIV	84
The Beautiful Cheat	UNIV	84
The Frozen Ghost	UNIV	84
Eadie Was A Lady	COL	84
Eve Knew Her Apples	COL	84
Mummies Curse	UNI	84
House of Fear	UNI	84
Jealousy	REP	83
Steppin' in Society	REP	83
Carribean Mystery	FOX	83
Jungle Captive	UNIV	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Showoff	REP	83
Dangerous Passage	PAR	83
Rough, Tough, and Ready	COL	82
A Song For Miss Julie	REP	82
Gentle Annie	MGM	81
The Bull Fighters	FOX	81
High Powered	PAR	81
What A Blonde	RKO	81
Hitchhike to Happiness	REP	81
The Silver Fleet	PRC	80
Honeymoon Ahead	UNI	80
Zombies On Broadway	RKO	80
I'll Remember April	UNI	80
Leave It to Blondie	COL	80
Nothing But Trouble	MGM	80
Strange Illusion	PRC	79
Two O'Clock Courage	RKO	78
Night Club Girl	UNIV	78
My Gal Loves Music	UNIV	78
Swing Out Sister	UNIV	77
Mr. Emmanuel	UA	76

D
BELOW $150,000

Dillinger	MONO	147
Fighting Lady	FOX	123
Swingin' On A Rainbow	REP	84
Crime, Inc.	PRC	84
Vampire's Ghost	REP	84
Forever Yours	MONO	83
Why Girls Leave Home	PRC	83
Easy to Look At	UNIV	82
Midnight Manhunt	PAR	82
Shanghai Cobra	MONO	82
West of the Pecos	RKO	82
Scared Stiff	PAR	82
Big Bonanza	REP	82
G. I. Honeymoon	MON	82
Under Western Skies	UNIV	82
The Chicago Kid	REP	82
Sporting Chance	REP	81
White Pongo	PRC	81
Blackie's Rendezvous	COL	81
A Woman in Green	UNIV	81
Thoroughbreds	REP	81
Identity Unknown	REP	81
Tahiti Nights	COL	81
Adventures of Rusty	COL	80
Arson Squad	PRC	80
Blonde Ransom	UNIV	80
Booked On Suspicion	COL	80
Phantom of 42nd Street	PRC	80
Power of the Whistler	COL	80
Crime Doctor's Courage	COL	80
Fog Island	PRC	80
A Guy, A Gal, and A Pal	COL	80
I Love A Mystery	COL	79
Rhythm Roundup	COL	78
Swing Out Sister	UNIV	78
Escape in the Fog	COL	78
Scarlet Clue	MONO	78
Ten Cents A Dance	COL	78
Song of the Sarong	UNIV	78
Fashion Models	MON	7E
Nevada	RKO	7E
Rogues Gallery	PRC	78
There Goes Kelly	MON	78
Castle of Crimes	PRC	78
Road to Alcatraz	REP	77
The Missing Corpse	PRC	77
Docks of New York	MON	77
Let's Go Steady	COL	77
Hollywood & Vine	PRC	77
Three's A Crowd	REP	77
The Kid Sister	PRC	76
Muggs Rides Again	MONO	76
Penthouse Rhythm	UNIV	76
Blonde From Brooklyn	COL	76
The Kid Sister	PRC	76
The Man Who Walked Alone	PRC	76
Youth On Trial	COL	76
The Lady Confesses	PRC	75
Apology For Murder	PRC	74
Falcon In San Francisco	RKO	74
Rockin' in the Rockies	COL	74
Trouble Chasers	MONO	73
Spell of Amy Nugent	PRC	71

EXPLANATION OF FIGURES

The Percentages listed after the names of the pictures in the above A, B, C, and D columns, and also found elsewhere in this publication, represent the amount of acutal business being done at theatre box offices. For example, if a certain picture grosses $10,000 on a week, where the average business of that theatre is actually $10,000, then that particular picture rate a 100 per cent average.

However, if the picture should be "a lemon" and only does $7,500 on the week, then it rates 75 per cent on that particular booking. On the other hand, if a picture should be a box office "wow" and hits $25,000 on the week, then that picture draws a 250 per cent rating, or 150 per cent above average business, which of course is most unusual.

As soon as pictures are released in various key cities throughout the nation, the percentages are averaged out and the figures are printed in Box Office Digest. On another page are two boxes marked "Pictures Going Up" and "Pictures Going Down," indicating that very few films stay at the same level at which they open up on their initial engagements.

Occasionally big publicity and exploitation campaigns will get a picture off to a fine start but if said picture has been over-rated, word-of-mouth may drop the box office receipts off considerably, thus lowering the percentage. Of course, this can also work the other way with a fine picture getting off to a bad start and then building on all of its subsequent runs.

THOUSANDS of NEW YORKERS LEFT HOME!

4th Record Breaking Week at
BROADWAY'S *Famous* "GOTHAM"

(Not even the radio's every minute on the minute news of the Atomic Bomb--the Russian Invasion--the Japs' Surrender--could keep New Yorkers home!)

A SOCKO HIT *during the Hottest Weeks of the Year at the* "MIDTOWN," *Toronto*

A Sensation at the* TRANS-LUX, *Boston

The No. 1 Exploitation Natural
OF THE YEAR!



PRC Presents

WHY GIRLS LEAVE HOME

With LOLA LANE

SHELDON LEONARD
ELISHA COOK, JR.
CONSTANCE WORTH
PAMELA BLAKE
PAUL GUILFOYLE
CLAUDIA DRAKE

Screenplay by FANYA FOSS LAWRENCE and BRADFORD ROPES
Original Story by FANYA FOSS LAWRENCE
Director of Photography ..... MACK STENGLER
Musical Director ..... WALTER GREEN
Music and Lyrics by JAY LIVINGSTON and RAY EVANS
Produced by SAM SAX · Directed by WILLIAM BERKE

A PRC Picture

Box Office
DIGEST

VOLUME 17, NO. 8 HOLLYWOOD, CALIF., NOVEMBER 17, 1945

CURRENT PREVIEWS

★
"BELLS OF ST.MARY'S"
★
"SARATOGA TRUNK"
★
"CONFIDENTIAL AGENT"
★
"SAN ANTONIO"
★
"CORPORAL HARGROVE"
★
"CORNERED"
★
"TOO YOUNG TO KNOW"
★
"DANGER SIGNAL"
★
"MEXICANA"
★
"THE DALTONS RIDE AGAIN"
★
"SING YOUR WAY HOME"
★
"GIRLS OF THE BIG HOUSE"
★
"THE LAST CHANCE"
★
"HOW DO YOU DO?"
★
"ADVENTURES OF RUSTY"
★
"YOU CAN'T DO WITHOUT LOVE"
★
"SONG OF MEXICO"
★

The Box Office Reports

★

SPELLBOUND

Heads for Stratosphere On Openings

See Page Five

25c

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Phone YOrk 1422; WE 5310 Subscription Rate, $10.00 Per Year

SENSATIONAL STORY

That Rocked the World

NOW on the Screen



SADISTIC KILLER OUTWITS SCOTLAND YARD IN THEFT OF MONA LISA!

INHUMAN MURDERS ACCOMPANY CRIME!

Scotland Yard authorities are completely baffled by the most sadistic crime of the century—the theft of the priceless Mona Lisa. Last night, the fabulous art treasure was stolen from its secret hiding place, where it had been stored for safe keeping by the French government.

Two of the most inhuman murders ever committed in the history of Scotland Yard highlight this fanatic attempt to smuggle the masterpiece out of England. The arch-criminal made good his escape and is at present, believed to be hiding somewhere in the suburban area.

Inspector Cartwright and his men are working on the case. Cartwright, long

SCOTLAND YARD INVESTIGATOR

starring SIR AUBREY SMITH
ERICH VON STROHEIM

STEPHANIE BACHELOR · FORRESTER HARVEY
DORIS LLOYD · EVA MOORE · RICHARD FRASER
VICTOR VARCONI · FREDERIC WORLOCK

Directed by GEORGE BLAIR
Original Screen Play by Randall Faye
Associate Producer GEORGE BLAIR

A Republic Picture

The most amazing theft in the history of crime . . . In the picture that will bring AMAZING box office returns

The Box Office DIGEST
The Industry's Distinctive Weekly

Home Is Money

An Editorial by ROBERT E. WELSH

Considerable apprehension is being expressed by some of our most apprehensive thinkers about whether Hollywood's picture makers appreciate the looming problems of the international market.

On the one hand we are told that anything written or produced in Hollywood must be aimed at some sort of hermaphrodite structure that is just as good entertainment in Chicago as it is in Breslau.

On the other hand is the common sense that tells us the American industry should continue to live by the rules that have made it the most sensational industrial development of the merely middle-aged Twentieth Century.

* * *

So let's look squarely at some facts:

Fundamentally, the money that pays you off for American picture production—and "you" means genius, near-genius, technician, and even trade paper publisher—comes from the box office of a free and prosperous nation. The United States market. (Of course Canadian cousins are included herein.)

Secondly, the nearest approximation to that type of profit-making and sustaining market is found in Great Britain and Latin America.

After that?

Well, you can have the wilds of Tibet, the ideologies of Jugo-Slavia, the steppes of Russia, the greasing rackets of the French market, the unknown new mysteries of a potential Teutonic section of the map—but—

If you expect to continue drawing down Hollywood salaries for your creative effort, and the exhibitor to earn money to keep the mortgages balanced and an occasional Florida or California trip, and the American motion picture to continue to SERVE ITS REAL PURPOSE IN THE WORLD—

Let's come back home.

* * *

The masses of the world loved the American motion picture as they saw it from the days of the "Perils of Pauline" down to our scrumptious epics such as "The Covered Wagon," and pauses which disclosed that workers in America had bathtubs and autos, and could even aspire to a millionaire status if the scripter figured it that way.

These pictures made people happy. No American pre-war picture helped set the stage for hate, or war.

But in those same countries, which we are now told to imitate, "slanted" pictures pointed the way to envy, to machine guns, to Nazi superiority complexes.

And so we say:

For the sake of common sense alone, and for the certainty of justification in the long range historial perspective, let's keep our American pictures in the American formula. Not necessarily American in the physical aspects, but in the clear thought of a free and possibly happy world.

And—to repeat—

For the sake of that box office which pays us all off—let's not start killing off the golden geese at home for the hope of non-existent eggs abroad.

* * *

For the record, your humble editor could explain that he knows something about those screwy foreign markets.

He remembers once when an American major was ready to ditch or remake a half-million dollar negative because the French government said that there were no cruelties on Devil's Island, or if there were, they should not be mentioned between friends.

The French said that release of the picture in America as it stood would mean banning of all the company's pictures in France from then on.

A check-up was made, and it was found that in France the company had never made any more on all its annual releases than enough to pay distribution costs, plus party expenses for executives visiting Paris.

That particular picture went out uncut. The Paris office payroll found it was possible, by judicious greasing in the right quarters.

Are we heading back into that again—all over this bright new ONE WORLD?

DISTRIBUTORS' BATTING AVERAGE FOR '45

1.	MGM	21	Releases	141
2.	WARNER BROS.	14	Releases	141
3.	20th CENTURY FOX	20	Releases	139
4.	PARAMOUNT	17	Releases	138
5.	UNITED ARTISTS	16	Releases	130
6.	RKO-RADIO	30	Releases	115
7.	UNIVERSAL	35	Releases	101
8.	COLUMBIA	30	Releases	92
9.	REPUBLIC	28	Releases	87
10.	MONOGRAM	13	Releases	84
11.	PRC	18	Releases	77
		244	Releases	

Box Office Digest "HONOR BOX"

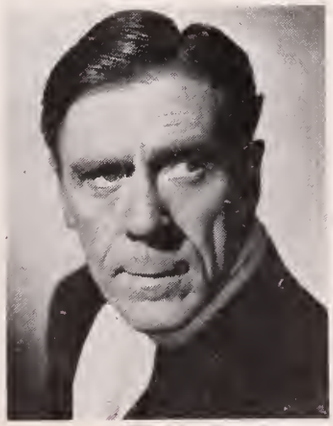
This Week
SELZNICK-INTERNATIONAL AND UA
Win With "SPELLBOUND"
216%



DAVID O. SELZNICK



INGRID BERGMAN



LEO G. CARROLL

☆

THE PICTURE

Producer
David O. Selznick

Director
Alfred Hitchcock

Screenplay
Ben Hecht

Suggested by novel by
Francis Beeding

Photography
George Barnes

Music
Dr. Miklos Rozsa

Music associate
Audray Granville

Art direction
James Basevi

Supervising film editor
Hal C. Kern

Associate
William H. Ziegler

☆

THE PLAYERS

Ingrid Bergman
Gregory Peck
Leo G. Carroll
Michael Checkhov
John Emory
Rhonda Fleming
Wallace Ford
Bill Goodwin
Regis Toomey
Irving Bacon
Art Baker

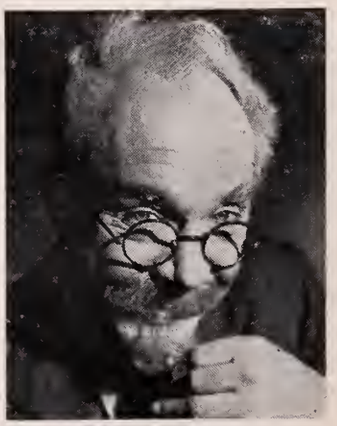
☆



ALFRED HITCHCOCK



GREGORY PECK



MICHAEL CHECKHOV

The Box Office: Selznick Rides High Again With Hitchcock's "SPELLBOUND"

By NORMAN WEBB

Of Seven New Releases In the Past Week, One Ran Over 200%, Two Ran Over 100%, Three Came Through Okay and One Was On the Weak Side

U.A.—1 Release

Producer David Selznick, who last year was rated number one independent producer in our Box Office Annual Edition, has finally released his latest picture "Spellbound," which on its first openings has established new house records in every individual theater and is currently averaging 216 per cent. This is United Artists top picture of the year and the second biggest box office hit to come out of all of the studios. If the figures on "Spellbound" continue to hold up so strongly, this picture may even surpass "Anchors Aweigh" and turn out to be this year's number one box office attraction.

Academy Award winner Ingrid Bergman is co-starred with Gregory Peck in this strong romantic melodrama which deals with the medical profession and its very interesting theory on psychoanalysis, concerning amnesia victims. Miss Bergman has long been "hot" at the box office and "Spellbound" is certainly no exception. Incidentally, two other Bergman pictures—"Saratoga Trunk" and "The Bells of St. Mary's"—have been previewed in the past week, and both are set for release between now and the end of the year. Accordingly, Miss Bergman is bound to have one of the very top actresses' ratings for 1945.

Gregory Peck, who is co-starred with Miss Bergman as the amnesia victim, has built very rapidly at the box office, considering the short time he has been in pictures. His two previous releases, "Keys of the Kingdom" and "The Valley of Decision" were both big box office winners, although not as strong as "Spellbound." The featured cast is headed by Leo Carroll, Michael Chekhov, Wally Ford, John Emery, and Steven Geray.

"Spellbound" was based on the novel "The House of Doctor Edwardes," and Ben Hecht wrote the very outstanding screen play. Alfred Hitchcock, long recognized as one of the screen's foremost directors, especially with this type of story, directed "Spellbound" for producer David O. Selznick.

WARNERS—1 Release

Warner Bros.-First National's new entry, "Confidential Agent, 172 per cent, is a strong anti-fascist story of the Spanish civil war, along the lines of "For Whom the Bell Tolls." While some of the leading critics have seen fit to "pan" this picture because of weaknesses in the script, and the fact that Miss Bacall was miscast, it is still strong box office, because of the marquee names.

Charles Boyer is co-starred with Lauren Bacall, in her first appearance since her big hit of last year, "To Have and Have Not," although she has two pictures in Warner Bros. cutting room. The strong supporting cast is headed by Peter Lorre, Victor Francen, Katina Paxinou, George Coulouris, John Warburton, and George Zucco.

Herman Shumlin directed for producer Robert Buckner.

REPUBLIC—2 Releases

Republic Studios have two new releases, one of their own that is being fairly well received, while the second is an independent, that is not doing so well.

"The Tiger Woman," 81 per cent, is a program murder mystery co-starring Adele Mara and Kane Richmond. Dick Fraser, Peggy Stewart, and Cy Kendall are featured. Phil Ford directed for co-producers Dorrell and Stuart McGowen.

Republic's second release, "Captain Tugboat Annie," 77 per cent, is the first of a new series being independently produced by James Burkett, that may or may not be continued. After all, Marie Dressler is a strong trouper to follow up on. Jane Darwell and Edgar Kennedy are co-starred with Manton Moreland, Pamela Blake, and Charles Gordon in supporting roles. Phil Rosen directed for producer Burkett, who also makes several pictures a year for Monogram.

RKO—Also 1 Release

"Man Alive," 123 per cent, formerly sold to exhibitors under the title of "The Amorous Ghost" is RKO-Radio's only new entry this week. Considering the marquee names, this picture is holding up quite well.

This domestic comedy drama has a thin plot, but still managed to get many laughs from the preview audience. Pat O'Brien, Adolph Menjou, and Ellen Drew are co-starred. Rudy Vallee, Fortunio Bonanova, and Minna Gombell are in the featured cast. Ray Enright turned in a good comedy directorial job for producer Bob Fellows.

COLUMBIA—1 Release

Columbia's latest is Gene Stratton-Porter's "Girl of the Limberlost," 82 per cent, which old time exhibitors will remember has been filmed twice before. Due to the type of story and the lack of marquee names, this picture has little first run value, but it will undoubtedly pull well in the nabes.

Ruth Nelson and Dorinda Clifton are co-featured with Peggy Converse and James Bell in support. Mel Ferrer directed for producer Alexis Thurn-Taxis.

UNIVERSAL—1 Release

Universal's new release, "Pursuit To Algiers," 81 per cent, is the latest in the "Sherlock Holmes" mystery series co-starring Basil Rathbone, and Nigel Bruce, and this one is a bit above average for this series.

Leslie Vincent, Martin Kosleck, Morton Lowry, and Marjorie Riordan make up the featured cast. Roy W. Neill produced and directed.

7 NEW RELEASES NOT IN LAST ISSUE

		%	WE Est.
Spellbound	UA	216	185
Confidential Agent	WAR	172	165
Man Alive	RKO	123	125
Girl of the Limberlost	COL	82	80
Pursuit to Algiers	UNIV	81	80
Tiger Woman	REP	81	80
Captain Tugboat Annie	REP	77	75

PICTURES GOING UP

		Was	Now
Week End at the Waldorf	MGM	205	210
Dolly Sisters	FOX	182	187
Johnny Angel	RKO	154	158
Vines Have Tender Grapes	MGM	148	155

PICTURES GOING DOWN

		Was	Now
State Fair	FOX	187	180
Kiss and Tell	COL	172	164
Great John L.	UA	142	133
The Southerner	UA	126	123
Men In Her Diary	UNIV	116	111
Colonel Blimp	UA	107	102
The Cheaters	REP	90	87

"Bells of St. Mary's" . . . Ring Loud—And How!

(RAINBOW-RKO)

The Digest's Box Office Estimate:

230%

Producer-director ..... **Leo McCarey**
Screenplay ..... **Dudley Nichols**
The Players: Bing Crosby, Ingrid Bergman, Henry Travers, William Gargan, Ruth Donnelly, Joan Carroll, Martha Sleeper, Rhys Williams, Dickie Tyler, Una O'Connor.
Photography ..... **George Barnes**
Time ..... **126 minutes**

Lightning can strike twice in the same approximate spot. At least man-made lightining can, and with Leo McCarey molding and tossing the thunderbolts it can be reported to an eagerly awaiting world that "The Bells of St. Mary's" smites with all the power and at the same spot that its predecessor "Going My Way" hit.

Superlatives are needed in abundance for any review of "The Bells of St. Mary's"—and even a free-hand use of the superlatives will leave any reviewer stuttering.

The popular indoor sport of the coming winter season will be the exercise of comparisons between "Going My Way" and "The Bells of St. Mary's." From those arguments a wise reviewer will withdraw with discretion if not valor. There was a touch of novelty in "Going My Way's" discovery of the drama and chuckles that can be found for the screen in the lives of clean souled people. A novelty is a novelty only once. But the newer picture has been made with the confidence born of previous success; it can plumb deeper emotional depths and with sly glee introduce its chuckles in the midst of churchly surroundings.

And, to be plain and crudely box office minded about the discussions that will arise—there is quite a lot of marquee difference between "Bing Crosby and Rise Stevens" and "Bing Crosby and Ingrid Bergman."

Enough of the preliminaries that are only intended to prepare you for what will be the principal topic of conversation in picture circles—including the fans—during the long winter evenings.

Let's get to the picture.

McCarey has again operated with a minimum of the sort of plot that implies mechanics. He gives us people, likeable, loveable people. We meet again the Father O'Malley to whom Bing introduced us, and for protagonist we have, instead of the venerable parish pastor of Barry Fitzgerald, a nun—Ingrid Bergman as a nun. From these two stem our two hours of sheer delight.

Their external problems arise out of the plight of the parochial school at St. Mary's. The need for a new school building, the desire for a fitting playground, and, more intimately, the tribulations — sometimes chucklesome, often tear-jerking—of their young charges. All seen through the eyes of a sincere but young pastor, and an understanding but strict nun, who do not always see eye to eye.

That is the picture summed up. We could give you more of plot and incident, and only spoil your own first viewing of it. As a matter of fact, just as in the case of "Going My Way," a person feels a bit guilty recounting the deft touches, the broad smiles and whole-hearted laughs, the heart-tugging moments of the job that is delivered by McCarey-Crosby-Bergman. We won't shame ourselves or spoil your enjoyment by doing that.

Far better to report on the people concerned. So impressive is the work of Bing and Ingrid that it gives justified reason to revive the cliche—it seems as though in all the ranks of picture players no other duo could have played these roles. That is the height of trouping, and it is the fact.

Bing's Father O'Malley is a maturing embodiment of the young assistant in "Going My Way." His portrayal is deeply sincere, without losing any of the unique Crosby casualness. Miss Bergman, currently to be seen also in Selznick's "Spellbound," and "Saratoga Trunk" would seem to have wrapped up all possible Academy honors without a challenger. She is a nun to warm the hearts of the spectators of Catholic faith; she is woman and actress to capture the admiration of the theatergoer of any classification.

Support is the hand-picked McCarey type. The story throws principal support burden on young Joan Carroll, unhappy child of a separated couple, and the fine little trouper comes through with flying colors. Ruth Donnelly is a delightful nun, elderly right hand for younger Sister Superior, Miss Bergman. Henry Travers, underplaying in the McCarey manner, scores solidly as the picture's nearest approach to a meanie. One of our best actresses, Martha Sleeper, too long neglected by Hollywood and forced into repeated journeys to the New York stage, makes a welcome and successful reappearance. Una O'Connor, Rhys Williams, William Gargan, are seen to advantage, as is a tyke, Dickie Tyler.

Dudley Nichols' screenplay is a superior bit of craftsmanship—easy-going in its effect of realism, punchy when necessary—"smooth" is probably the word. Robert Emmett Dolan is responsible for the unobtrusive, but effective, musical backgrounding.

Song numbers range from the expected sacred numbers to two popular numbers, sung by Bing, that will soon haunt your radios. "Aren't You Glad You're You," a John Burke and James Van Heusen number, will probably take its place in the language with Bing's phrase "Do You Want To Be a Fish?" "In the Land of Beginning Again," by Grant Clarke and George W. Meyer, is a solid sentimental. For an extra treat—Miss Bergman sings a Swedish song. And it is a treat.

All technical contributions are on a top scale, with a particular word due the fine George Barnes photography.

Exhibitor's Booking Suggestion: What more can we say? . . . Previewed June 20th.

CURRENT PREVIEWS

		%
"BELLS OF ST. MARY'S"	RAINBOW-RKO	230
"SARATOGA TRUNK"	WARNERS	210
"CONFIDENTIAL AGENT"	WARNERS	165
"SAN ANTONIO"	WARNERS	160
"CORPORAL HARGROVE"	MGM	140
"CORNERED"	RKO-RADIO	135
"TOO YOUNG TO KNOW"	WARNERS	130
"DANGER SIGNAL"	WARNERS	125
"MEXICANA"	REPUBLIC	105
"THE DALTONS RIDE AGAIN"	UNIVERSAL	100
"SING YOUR WAY HOME"	RKO-RADIO	90
"GIRLS OF THE BIG HOUSE"	REPUBLIC	80
"THE LAST CHANCE"	MGM	80
"HOW DO YOU DO?"	PRC	75
"ADVENTURES OF RUSTY"	COL	75
"YOU CAN'T DO WITHOUT LOVE"	COL	75
"SONG OF MEXICO"	REPUBLIC	75

"Mexicana" . . . . Packed with Show Values

(REPUBLIC)

The Digest's Box Office Estimate:

105%

Producer-director ..... **Alfred Santell**
The Players: Tito Guizar, Constance Moore, Leo Carrilo, Estelita Rodriguez, Howard Freeman, Steven Geray, Jean Stevens, St. Luke's Choristers, Peter Meremblum junior orchestra.
Photography ..... **Jack Marta**
Time ..... **83 minutes**

"Mexicana" is a top attraction in any league. Word of mouth must be relied upon to do considerable of the selling in competition with high-powered marquee offerings now current, but the build-up of audience satisfaction can be counted on. And the extra spark in advance exploitation that it deserves will pave the way.

Republic has spent money on "Mexicana." It is big physically, in size of settings, in richness of production backgrounding, and in quality of execution. It is jam-packed with music and specialties, all of them good, many super.

Producer-director Al Santell has taken a wealth of material to weave a picture that seems all too short in its 83 minutes of playing time, but on that happy basis also will prove a happy solution for many a booker.

The story basis is neither better nor worse than we currently expect in screen musicals. In many ways it is better—at least we haven't the formula of the young and ambitious songstress or band leader seeking to hit the big time, nor any attempted moments of "seeryous" drama. The story is as fluffy and naive as the title promises.

Tito Guizar and Constance Moore tell us the yarn. Both stars register effectively. Guizar to the point where the spectator with a memory wonders why his screen career was never shaped along the lines that made Chevalier top box office. Miss Moore to the conclusion that Republic is pretty fortunate in having this personable young lady who can troupe her acting scenes with assurance and then step out to really sell a song.

Crux of the story is that Guizar is a Mexican Frank Sinatra, with the same appeal and the same horde of bobby sox followers. The rough affection of the teenagers is getting pretty tough on the young man when it is decided to dull their fire by giving him a wife—purely for publicity purposes. Miss Moore, a star in her own right in the States, is coming to Mexico—presto, says the scripter, let's frame a marriage between them.

The presence of an ardent and passionate Latin follower of Guizar's in the person of Estelita Rodriguez introduces the plot complications. From there on we go in for farce, borrowing from burlesque for many of the laugh complications, running the gamut of "farce with a burlesque touch" while the eye and ear specialties welcomely interrupt.

The picture introduces Estelita Rodriguez to the American screen and her debut can be considered successful. Leo Carillo, as Guizar's manager, and Howard Freeman serving Miss Moore ditto, work hard for laughs, many of which do not arrive. Jean Stevens, as a fluttery companion to Miss Moore, performs a miracle in coming through for a personal hit despite the film's weakest dialogue. Her lines strain too hard for humor.

Eleven songs are listed on the credit sheet, the originals being contributed by Ned Washington and Gabriel Ruiz. All are good, and the title song, "Mexicana," seems to this reviewer to have unusual possibilities when the radio outlets get to work. "Somewhere There's a Rainbow" also lingers in memory. On this one Walter Sharf, who also handled the fine musical direction, collaborated with Ned Washington.

The production flash scenes and specialties are off the beaten path, a challenge to any of the majors, and a credit to photographer Jack Marta and stager Nick Castle. It is also pretty evident that extra mention should be given to Howard and Theodore Lydecker in the "special effects" classification. Art direction by Russell Kimball and James Sullivan is an ace-high job.

Exhibitor's Booking Suggestion: Worth extra effort in the selling; audience satisfaction is certain. . . . Previewed Nov. 16th.

"Sing Your Way Home" . . . Pleasing Budget Package

(RKO-RADIO)

The Digest's Box Office Estimate:

90%

Executive producer ..... **Sid Rogell**
Producer ..... **Bert Granet**
Director ..... **Anthony Mann**
The Players: Jack Haley, Marcy McGuire, Glenn Vernon, Anne Jeffreys, Donna Lee, Patti Brill, Nancy Marlow, James Jordan, Jr., Emory Parnell, David Forrest, Ed Gargan.
Photography ..... **Frank Redman**
Time ..... **72 minutes**

"Sing Your Way Home" is a pleasant enough number in the modest budget musical class, with song numbers that can hold their own in any company. Comedy is not neglected, though not uproarious.

The story excuse to string Jack Haley comedy and a succession of melodies together is found in having Haley an American newspaper man forced to chaperone a gang of sixteen American kids home from France. The youngsters are entertainers, as are Anne Jeffreys and Marcy McGuire who become attached to the party.

There is a screwey thread of plot that doesn't bother any too much as producer Bert Granet and director Anthony Mann bend their efforts successfully to blend in the musical specialties and the laughs. Songs range from the popular "I'll Buy That Dream" to the introduction of Arthur Hay Mallotte's setting of "The Lord's Prayer."

Haley carries his role in the Haley stride, with material that is none too hot. Personality hit of the picture is made by Anne Jeffreys, the young RKO player registering definitely for more important future consideration, both in delightful trouping and in ability to send a song across. Marcy McGuire gives aid on the laugh side.

Exhibitor's Booking Suggestion: Neat budget musical package. . . . Previewed Nov. 12th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "One of the most aimless plots ever screened, even in a film musical."

VARIETY: "Nice bit of light entertainment."

"Song of Mexico" . . . . . For Filler Purposes

(REPUBLIC)

The Digest's Box Office Estimate:

75%

Producer-director ..... **James A. Fitzpatrick**
The Players: Adele Mara, Edgar Barrier, George Lewis, Jacqueline Dalya, Jose Pulido, Racquel de Alva, Margaret Falkenberg, Elizabeth Waldo, Carmen Molina, Tipica Orchestra, direction of Pablo Marin.
Photography ..... **John Alton, George Stahl**
Time ..... **58 minutes**

"Song of Mexico" is a none too successful attempt to wed travelogue and fictional entertainment, and will have to find its bookings as filler, except for specialty shows.

The picture exhibits all of the skill of Fitzpatrick in glorifying nature and as such is sheer delight to witness. It falls down when presenting a naive romance, not very skillfully written, and woodenly played.

"Song of Mexico" tells us again about the girl whose fiance devotes more attention to business than to the frills of romance. In this case the girl, Adele Mara, flees to Mexico, later to be pursued by fiance, Edgar Barrier.

She has a grand time seeing Mexico, so does the spectator. But the scenery has to get cluttered up when plot intrudes in the person of Barrier and we eventually work around to the point where his attitude towords romance has been softened. Mexico has done the trick.

Exhibitor's Booking Suggestion: For spot booking. . . . Previewed Nov. 6th.

WHAT THE OTHER FELLOW SAID:

REPORTER: "Both inept and corn of the a-maiz-ing variety."

VARIETY: "Too much fish-and-fowl for it to be effective entertainment."

"Confidential Agent" . . . . . Lucky to Have Stars

(WARNERS)

The Digest's Box Office Estimate:

165%

Producer ..... **Robert Buckner**
Director ..... **Herman Shumlin**
The Players: Charles Boyer, Lauren Bacall, Katina Paxinou, Peter Lorre, Victor Francen, George Coulouris, Wanda Hendrix, John Warburton, Dan Seymour, George Zucco, Miles Mander, Art Foster, Holmes Herbert and Lawrence Grant.
Photography ..... **James Wong Howe**
Time ..... **118 minutes**

"Confidential Agent" is a pretty sad affair from any angle you view it—except the box office. The teaming of Charles Boyer and Lauren Bacall will pay off at the box office. And after that, do neither of the players any good for their futures.

The box office will ring. Let there be no question about that. But when departing patrons talk about the alarming discovery that Charles Boyer is acquiring jowls; and their arm-in-arm companions start wondering why they can't be actresses if Lauren Bacall is one—then Warners have really done an egg-hatching job at the expense of a couple of people.

Maybe none of the Warner freres had anything to do with it—perhaps the basket is in the laps of producer-writer Robert Buckner and director Herman Shumlin. We wouldn't know, and we really don't believe it is important to know.

It requires two hours to use up this contrived plot, laborious dialogue, and heavy handed dialogue. Troupers die by the wayside as they spout the lines. Miss Bacall never gets a chance to start.

It is a meller yarn, with fundamentals of the meller school that will match up with the top marquee names to give a share of audience satisfaction. It couldn't be actually "bad" considering the money Warners spent on cast and production, but if Republic or Monogram had made it the critics would be giving you sermons on the inability of lesser companies to handle top selling assets.

The story, somewhat complicated and dated by its angle on the Spanish problem that would be just as apparent if Buckner made "Mission to Moscow" today, has Boyer on a mysterious mission to get British coal for the Loyalist side, has villains putting troubles in his way, has Miss Bacall trying to play a wealthy English girl who is caught emotionally betwixt and between until time for the fade-out title.

There are political angles about the picture's discussion of Spain's internal troubles which are slightly ironic since the unions chose Warners to be the national and international Communistic goat as the Gestapo sadists of the recent Hollywood strike.

Exhibitor's Booking Suggestion: Money attraction; and why should you worry about what it does to Boyer and Bacall? . . . Previewed Nov. 9th.

REPORTER: "Better than average melodrama . . . falls short of being a really great film."

VARIETY: "Entertainment values are not all that one might expect."

"San Antonio" . . . . . Gives Marquee Errol Flynn

(WARNERS)

The Digest's Box Office Estimate:

160%

Producer ..... **Robert Buckner**
Director ..... **David Butler**
The Players: Errol Flynn, Alexis Smith, S. Z. Sakall, Victor Francen, Florence Bates, John Litel, Paul Kelly, Robert Shayne, John Alvin, Monte Blue, Robert Barrat, Pedro de Cordoba, Tom Tyler, Chris-Pin Martin, Charles Stevens, Poodles Hanneford, Doodles Weaver, Dan White, Ray Spiker, Hap Winters.
Photography ..... **Bert Glennon**
Time ..... **110 minutes**

David Butler puts all the hard-earned and well-proven skill of a veteran who knows his way around the sort of subject provided by a title such as "San Antonio" and comes through with an offering that will get the box office money automatically waiting for the Errol Flynn marquee and a Technicolor outdoor extravaganza—but with little credit to Warners for the conception and production guidance.

The picture starts off wrong with the Errol Flynn casting. Flynn may be marquee, for many current headline reasons, but Flynn is not Texas. It follows up the miscasting with a story structure that would certainly have difficulty making the top draw in some of the lower budget outfits.

Only in size, and in Butler's herculean efforts with individual scenes and situations, does it make the grade to match the money it will undoubtedly garner. So Robert Buckner can take what credit is due a "producer" for the size and Technicolor, and must accept the blame that may attach to the same job for futility of story and characterizations.

Our story is of the Texas of 1877. Cattle rustlers are one of the problems. The suspense element is that the honest beef breeders are being run ragged, and one of them having escaped across the border to Mexico has vowed that he will return and expose the dirty crooks. The fate in store for him on his return is the threatening menace. Errol Flynn is the guy.

Paul Kelly is seen as the chief heavy of the cattle thieves, and does a fine job in his role. Alexis Smith troupes valiantly as the music hall gal whom you have met before. S. Z. Sakall is solid in providing the comedy as her manager. Support is consistently good in supplying fine troupers for interesting types.

Aim of the picture's 112 minute length is to build to a smash battle climax when Flynn's honest ranchers have it out with Kelly's trigger men amidst the wreckage of the picturesque Bella Union music hall.

Flynn is possibly one of the many British adventurers running ranches in the Texas of those days, though we can't remember the script ever making this point clear—to balance between the Flynn accent and the Texas prairie.

Ehibitor's Booking Suggestion: The marquee is a natural, the customers aren't too critical of these magnified horse opries, let the critics fall where they will. . . Previewed Nov. 15th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Has a plot as flat as the prairie which surrounds the locale celebrated."

VARIETY: "Will suffice for Errol Flynn fans and give the cash customers a run for their money."

The Box Office Digest TALKS SHOWMAN'S LANGUAGE

"Saratoga Trunk" . . . . . Has Cooper and Bergman

(Warners)

The Digest's Box Office Estimate:

210%

Producer ..... **Hal B. Wallis**
Director ..... **Sam Wood**
The Players: Gary Cooper, Ingrid Bergman, Flora Robson, Jerry Austin, John Warburton, Florence Bates, Curt Bois, John Abbott, Ethel Griffies, Maria Shelton, Helen Freeman, Sophie Huxley, Fred Essler, Louis Payne, Sarah Edwards, Adrienne D'Ambricourt, Jacqueline DeWit.
Photography ..... **Ernest Haller**
Time ..... **135 minutes**

"Saratoga Trunk" is automatic big money box office—not a very daring statement for this reviewer to make, since Warners previewed the picture on the heels of release dates, and legal red tape being what it is in connection with film booking, well,—it took Warners a year or more to get it to a preview, so don't blame us for writing while the box office is clicking.

The box office angle having been taken care of, we may go on the picture. In our opinion it is one of the best jobs Hal Wallis has ever done; we will later start to give forth with the adjectives about the amazing Ingrid Bergman performance; we will not neglect Gary Cooper; and we will be found splitting praise and blame for Sam Wood on the directing chore.

It is not the best picture Hal Wallis has ever made—remember, we said, "one of the best." His best will never be made from Edna Ferber material. Miss Ferber's vehicles are deliberately paced narratives, long pauses to meander into inconsequentialities about her characters that nevertheless give reality to those characters in the printed word; an ox-cart pace.

This fundamental fact has not always been recognized in judging Miss Ferber's screen assets. People forget that the "Show Boat" which made entertainment history was one-third Ferber—and the balance Ziegfeld, Kern, and Hammerstein. People recall "Cimarron," and fail to remember that the Wesley Ruggles picture was a hypoed "Covered Wagon" that was only second cousin to Miss Ferber, the novelist.

But Miss Ferber sells. So does Cosmopolitan Magazine. And Miss Ferber gives the picture maker characters. That is a rather important contribution, too. Miss Ferber gives colorful, picturesque backgrounds. From there on it is up to the picture maker to take biographies and atmosphere and create "theater."

The result of the effort in "Saratoga Trunk," Warner version, is a credit to producer Hal Wallis and scripter Casey Robinson, while still admitting that they couldn't give Dick Tracy pace to Ferber's slow-paced rambling.

They set their fate on two great troupers —Ingrid Bergman and Gary Cooper. Miss Bergman has the more obvious opportunities in portraying the shaded emotions of an unusual feminine character; Cooper must sell the hard way, in underplaying, in hidden thoughts.

Both top stars deliver to impressive effect. It is about time to close the season on nominating Miss Bergman for another Academy Award, but a few words can say that her portrayal of Miss Ferber's heroine with the many vagaries is one for the motion picture memory book. Cooper has never been better —sometimes appearing to be merely a sounding board for Miss Bergman's effects, often slicing keenly to capture a situation, at all times slyly fooling you into thinking he isn't acting—just being the character.

There are real high spots in the support. Fine trouper Florence Bates comes into her own, and we only hope she was in the preview audience the night we saw the picture. Flora Robson gives that touch of the skilled thespian. Balance of cast is up to the competitive standard set by the top players.

Direction by Sam Wood will lift many eye-brows. Despite adherence to the pace of the Ferber genre, it would seem that Wood, who sits aloft on a pedestal of his own creation as a picture director, could have given the subject more of picture direction. Wood cannot expect—but maybe he does—to get Hemingways and Ferbers on every picture.

To give a quick run-down on the story: Miss Bergman is a girl returning to New Orleans vengeance bound for the deal given her mother. The super-social strata of the time are her prey, and eventual marriage to wealth is her goal. There enters into the scene a Texan, Gary Cooper. There is love. But it is tainted by the girl's consuming revenge motive. The scene shifts to Saratoga Springs, New York, in the day when that was the playground of America's first millionaires. Ingrid is there as a golddigger in rich fields, tormented by honest love for that cold guy, Cooper. Meller enters in time for a physical climax in the struggle of two groups of railroad bucaneers, with Gary on our side.

Exhibitor's Booking Suggestion: Cooper-Bergman-Ferber is automatic. . . . Those who want it, will be many, and they will like it. . . . Slow-paced though, so should be properly spotted. . . . Previewed Nov. 11th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "A thing of taste, magnificence and beauty."

VARIETY: "When you've taken all into account you still can't applaud 'Saratoga Trunk' as an outstanding example of picture making."

"How Do You Do?" . . . . . Can be Spotted

(PRC)

The Digest's Box Office Estimate:

75%

Producer ..... **Harry Sauber**
Director ..... **Ralph Murphy**
The Players: Bert Gordon, Harry Von Zell, Cheryl Walker, Frank Albertson, Ella Mae Morse, Claire Windsor Keye Luke, Charles Middleton, Thomas Jackson, James Burke, Fred Kelsey, Matt McHugh, Leslie Denison, Francis Pierlot, Sidney Marion.
Photography ..... **Benjamin H. Kline**
Time ..... **81 minutes**

It seems to be a current habit to mix murder with music, the writers apparently trying to do their best to get away from that "ambitious gal or boy" angle for their comedy musickers.

If the mixture must be made, there is no objection to doing it with Bert Gordon, the "Mad Russian." We know that there are people who can't take the Mad Russian, on the air or the screen, but we know many more who take him as he comes. Including your reviewer—in a none too greedy way.

In this PRC offering Gordon has the benefit of sound direction from veteran Ralph Murphy, and a cast thoroughly competent and rather surprising in talents for a PRC offering. Producer Harry Sauber deserves a bow for this assembling of troupers, and for presentation of a worth while group of songs to smooth the wilder moments of comedy.

It is all about a murder mystery that might have happened at Palm Springs, and most of the characters are seen as themselves—just as believable as many of the screwey things that happen. Scripter and director Murphy join to keep it in high gear for twists and turns of plot.

Harry Von Zell registers in top supporting role, with Cheryl Walker delivering both vocally and for story purposes, Ella Mae Morse socking home her two numbers, and again we bow to Sauber for the judgment that lined up the supporting cast you see listed above. We know these troupers.

Exhibitor's Booking Suggestion: Screwball item that will help with zaniness on many a booking spot. . . . Previewed Nov. 2nd.

WHAT THE OTHER FELLOW SAID:

REPORTER: "Lacks about everything a smart showman insists be in his entertainment."

VARIETY: "Will serve its purpose as supporting material."

You Can Not Go Wrong on* Box Office Digest *Figures!

BOXOFFICE RECORDS TO HOLD YOU

SPELLBOUND

1. ASTOR THEATRE N.Y. FIRST WEEK. "Spellbound" broke the all-time record for any week in the history of the theatre.

2. ASTOR THEATRE N.Y. SECOND WEEK. "Spellbound's" *second* week also broke the all-time record for any week in the history of the theatre.

3. LOEW'S STATE. "Spellbound" broke the all-time record for any week in the history of the theatre.

4. FOX UPTOWN. "Spellbound" broke the all-time record for any week in the history of the theatre.

5. GRAUMAN'S CHINESE. "Spellbound" broke the all-time record for any week in the history of the theatre.

6. THE THREE COMBINED. "Spellbound" broke the all-time record for any week in the history of the State, Uptown and Chinese combined.

7. ANY THREE COMBINED. "Spellbound" broke the all-time record for any week in the history of *any* three-theatre combination in Los Angeles.

8. ANY *FOUR* COMBINED. In *three* theatres, "Spellbound" broke the all-time record for any week in the history of any *four*-theatre combination in Los Angeles.

* * *

FLASH! SECOND WEEK IN L.A. "Spellbound's" second week also broke the all-time record for any week in the history of the State, Uptown and Chinese combined.

"IN A TRADITION



OF QUALITY"

THEY WERE SPELLBOUND BY



ALFRED HITCHCOCK

"The Academy can start putting Alfred Hitchcock's name on another Oscar."
—Erskine Johnson, *NEA*

"Whether he is building to a crescendo of ominous violence or creating dream images which illuminate the startling climax, he is at the height of his craftmanship."
—Howard Barnes, *N. Y. Herald Tribune*

"The most successful film with which he has been identified." —*Film Daily*

"'Spellbound' is certainly the best job Hitchcock has done since 'Rebecca' which places it in very high brackets indeed."
—John T. McManus, *The Newspaper P.M.*

"Top Hitchcock, maybe the best he has ever done."
—Alton Cook, *N. Y. World-Telegram*

MR. HITCHCOCK IS A SELZNICK DIRECTOR

"IN A TRADITION



OF QUALITY"

THEY WERE **SPELLBOUND** AGAIN BY



INGRID BERGMAN

"Her calm beauty is unique, her talent a steady flame, her quality chaste."

—Fannie Hurst, *Modern Screen*

"A compelling performance . . . one of her most serene and artful portrayals."

—Howard Barnes, *N.Y. Herald-Tribune*

"The Academy can start putting Ingrid Bergman's name on another Oscar for her work in 'Spellbound' . . . she's superb."

—Erskine Johnson, *NEA*

"Magnificent throughout the film."

—John T. McManus, *The Newspaper PM*

"Ingrid Bergman in 'Spellbound' is lovely enough to give anyone in long britches a Bergman-complex."

—Walter Winchell

THE DIGEST'S HONOR BOX WINNER

THEY WERE SPELLBOUND BY



GREGORY PECK

"At the peak of his film appearance, terrifically impressive with his faultless portrayal."

—*Hollywood Reporter*

"Extraordinarily good performance."

—*Redbook, Picture of The Month*

"His best screen work, easily the best in which he has been seen."

—*Hollywood Review*

"Positively poetic . . . superb."

—*Louella Parsons*

"A remarkably restrained performance—one of an Academy Award stature."

—*Loewell E. Redelings, Hollywood Citizen-News*

THE DIGEST'S HONOR BOX WINNER

"Adventures of Rusty" . . . Solid Boy and Dog Formula

(COLUMBIA)

The Digest's Box Office Estimate:

75%

Producer ..... **Rudolph C. Flothow**
Director ..... **Paul Burnside**
The Players: Ted Donaldson, Margaret Lindsay, Conrad Nagel, Ace, the Wonder Dog, Gloria Holden, Robert Williams, Addison Richards, Arno Frey, Eddie Parker, Bobby Larson, Douglas Madore, Gary Gray, Ruth Warren.
Photography ..... **L. W. O'Connell**
Time ..... **65 minutes**

That boy and that dog—who in various places and under many names have proven so solid for audience values—are with us again.

"Adventures of Rusty" presents the lovable standby formula in very satisfying manner. Modestly budgetted, making no pretensions by forced story contrivances to be more than it is, the picture will neatly fit many a booking spot.

Every boy-and-dog yarn needs the adult implementation that provides a reason for boy and dog to cling together. In this case it is a step-mother problem. Intelligent scripting and direction, capable playing, maintain constant interest in the adult story line, without detracting from the desired highlighting of the canine star.

This star, billed as Ace the Wonder Dog, lives up to his label. But the really heavy load of the picture is placed on the shoulders of Ted Donaldson, and the youngster comes through with an appealing performance, certain to step his budding career along.

Producer Rudolph Flothow deserves a bow for his cast selections to back up boy and dog, with Margaret Lindsay and Conrad Nagel registering at the top of a group of solid Hollywood reliables.

The kids who will most likely be the reason for the picture's booking will probably not mind the fact that a German sabateur angle —submarines landing enemy agents—dates it too much for finicky adults.

Exhibitor's Booking Suggestion: Will fill its right spots. . . . Previewed Nov. 12th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Better-than-average story of a boy and his dog."

VARIETY: "Provides satisfactory second-billing for the nabes."

"Too Young to Know" . . . . Better Than the Story

(WARNERS)

The Digest's Box Office Estimate:

130%

Producer ..... **William Jacobs**
Director ..... **Frederick de Cordova**
The Players: Joan Leslie, Robert Hutton, Dolores Moran, Harry Davenport, Rosemary DeCamp, Barbara Brown, Robert Lowell, Arthur Shields, Craig Stevens, Don McGuire, Dick Erdman, Robert Arthur, Johnny Miles, Larry Thompson, Dorothy Malone, Angela Greene, Ramsay Ames, Betty Brodel, Pat Clark, John Compton, John Sheridan, Sid Chatton, Larry Rio.
Photography ..... **Carl Guthrie**
Time ..... **86 minutes**

"Too Young to Know" is in the contrived school of problem drama that always rates as "satisfactory" when the job has been handled in workmanlike manner, but seldom rises any higher. It is the sort of yarn where the author gives us a set of characters who move and breathe just as his typewriter dictates, and with little attempt at a sugar-coating of motivation and reality.

"Too Young to Know" qualifies as satisfactory for the booking spots it will play on the strength of workmanship and of top playing by an ace-high cast. Joan Leslie keys the proceedings, scoring both on the strength of personality and in meeting tough acting demands to make a poorly conceived role stand up. In the younger bracket, Robert Hutton and Dolores Moran register effectively, while roles of lesser importance are in the fine trouping hands of such as Harry Davenport, Rosemary DeCamp, Arthur Shields, and Robert Lowell.

Direction by Frederick de Cordova gives a promise of skill above the possibilities of the formula vehicle, even when frequently battling against dialogue that shouldn't happen to a major company release.

The story? Oh, well, it seems a gal and her hero in the Service, long-married, and the hubby discovers that gal is the mother of a three-year-old whom she allowed to go away in the adoption process. Joan is the gal, Hutton the flying hero who learns the facts in far off Burma, or somewhere out there on the Warner war map. The problem, after his hurried return, is to find the baby, and plot troubles are principally made by Dolores Moran, a young meanie.

Exhibitor's Booking Suggestion: Programmer that will satisfy; with value in the Joan Leslie popularity. . . . Previewed. Nov. 9th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "'Too Young to Know' might well have taken time out to learn."

VARIETY: "Rates as an excellent second-halfer."

"Corporal Hargrove" . . . . Deserves His Promotion

(MGM)

The Digest's Box Office Estimate:

140%

Producer ..... **George Haight**
Director ..... **Richard Thorpe**
The Players: Robert Walker, Keenan Wynn, Jean Parker, Chill Wills, Hugo Haas, Wm. "Bill" Phillips, Fred Essler, Cameron Mitchell, Ted Lundigan, Dick Hirbe, Arthur Walsh, Maurice Marks, Paul Langton, James Davis, John Carlyle, Walter Sande, Theodore Newton, Robert Kent, Matt Willis, Richard Bailey.
Photography ..... **Henry Sharp**
Time ..... **96 minutes**

So Private Hargrove went to France, and he became a Corporal. And along with him went Private Mulvihill. And Sergeant Crump. And what do you expect? A lot of laughs? You got 'em, brethren and sistern.

The boys may have brought plenty of corn along with them to La Belle France, but it is corn just as vitamin-full as any that Iowa ever boasted about. On the reactions of the collegiately sophisticated Westwood Village audience at the picture's preview the critic can rest his typewriter fingers.

They took it, with chuckles and howls. Hargrove hasn't changed because he is now a sequel—the gags are broad, the complications wild and wooly, the story structure just as nonchalantly haphazard—if not unnecessary. But the laughs are as many and as frequent.

Robert Walker repeats on his original success; enlarged opportunity gives Keenan Wynn opportunity to go to the races. Chill Wills and William "Bill" Phillips make it a double. There is a fresh newcomer, Jean Porter, who may be counted upon for future MGM spotting.

Producer George Haight, who brought the Hargrove debut to the screen has successfully hurdled that frequently disastrous assignment—a sequel to repeat initial success. Dick Thorpe stepped into the direction with assurance, sparking his troupers to their best, milking gags to the limit, and keeping pace on high.

Detailing of story is really unnecessary, beyond telling you that the boys get into trouble in a French village, all with the best of intentions, and also on an A.W.O.L. excursion to Paris, also with intentions.

Exhibitor's Booking Suggestion: Natural. . . . Previewed Nov. 9th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "On this one, every exhibitor will cash in."

VARIETY: "Picture's draw will depend on how much of this artless soldier-comedy audiences can take at this late date."

"Daltons Ride Again" . . . . . Will Be Repeater

(UNIVERSAL)

The Digest's Box Office Estimate:

100%

Producer .....Howard Welsch
Director .....Ray Taylor
The Players: Alan Curtis, Kent Taylor, Lon Chaney, Noah Beery, Jr., Martha O'Driscoll, Jess Barker, Thomas Gomez, Milburn Stone, John Litel, Walter Sande, Douglas Dumbrille, Virginia Brissac, Charles Miller.
Photography .....Charles Van Enger
Time .....72 minutes

Universal will soon be prompted to erect a monument out in the Valley to the Dalton family. For "The Daltons Ride Again" gives every indication of proving just as healthy a profit item as the successful "When the Daltons Rode," of a few seasons ago.

Universal's veteran of the action field, Ray Taylor, guided this hectic 72 minutes of high powered Western at its best. Producer Howard Welsch gathered together a he-man cast, without any hot marquee name in the top spots, but with an aggregation that in combined strength will back up the appeal of the Dalton name.

Alan Curtis, in the role of Emmet Dalton, gets the highlighted opportunity, and makes full use of it in a characterization that will help his career. Lon Chaney, Kent Taylor, and Noah Beery, Jr., are in step with him for audience interest. Love interest is not heavier than to be expected in a grand scale Western, but well handled by Martha O'Driscoll. Top support roles are capably portrayed by John Litel, Thomas Gomez, Milburn Stone and Walter Sande.

Story springboard is an opening court room scene which allows Emmet Dalton to go back into the telling of events that made the brothers outlaws—this particular item in the formula being the one about land grabbers and the framing of the Daltons.

Production values are on the super-Western scale, which means more outdoors than the five reeler, finer scenery, tougher fights, faster rides, we guess, and it has all been directed to the hilt by Ray Taylor, in association with a Universal crew that knows this action stuff thoroughly.

Exhibitor's Booking Suggestion: Red hot outdoor action number. . . . Previewed Nov. 13th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "The return of the Daltons is celebrated with another smash hit."

VARIETY: "Thrilling fast-action melodrama."

"Girls of the Big House" . . . . . Matches Title

(REPUBLIC)

The Digest's Box Office Estimate:

80%

Associate producer .....Rudolph C. Abel
Director .....George Archainbaud
The Players: Lynne Roberts, Virginia Christine, Marian Martin, Adele Mara, Richard Powers, Geraldine Wall, Tala Birelli, Norma Varden, Mary Newton, Stephen Barclay, Erskine Sanford, Sarah Edwards, Ida Moore, William Forrest, Verna Felton.
Photography .....John Alton
Time .....68 minutes

"Girls of the Big House" is the sort of title that speaks for itself, loudly and straight-aimed at a large group of the potential customers. All that really remains for the reviewer in such forthright cases is to report whether the picture measures up to the title, and whether the picture has the stamp of capable workmanship.

Republic's offering for this segment of the meller market delivers on both counts. It gives us the gals and the Big House with authenticity and considerable depressing effect; its story content is adequate, direction above average in the meller field, and playing in good hands.

There has been little variation in the theme since DeMille tampered with it way back in the Pathe days. There must be a likeable girl, and assorted girls with hints of various colorful pasts. Lynne Roberts is the femme on whom our attention is focussed here, as the daughter of a college president who seeks to keep her disgrace from harming him by hiding under another name. Miss Roberts, of course, if the formula is to be followed, must be innocent of the crime for which she has been jailed, and must eventually be pardoned. Miss Roberts wins the spectator's sympathy and turns in an all around neat performance.

Support offers fine opportunities for differing characterizations and the roles are well handled by Virginia Christine, Marian Martin, Adele Mara and Tala Birelli. There is a song from Miss Mara, "There's a Man In My Life," delivered effectively, but of questionable value to the proceedings.

The men in their lives is, of course, the chief thought of the gals in a Big House. Apparently missing them is the chief reason why crime does not pay. Being male does not pay off in acting opportunities either in such yarns, though Richard Powers and Stephen Barclay do as well as could be asked with the possibilities provided them.

Direction by George Archainbaud makes the most of character creation such a tale offers, and keeps pace interesting. Script gets a bit too wordy at times.

Exhibitor's Booking Suggestion: Title means money in many situations, and picture will stand up as meller entertainment. . . . Previewed Nov. 7th.

WHAT THE OTHER FELLOW SAID:

REPORTER: "Attains a good average that will pay off in good business."

VARIETY: "Tense story . . . should do all right for the theater tills, too."

"Cornered" . . . . . Repeats for Powell-Dmytryk

(RKO-RADIO)

The Digest's Box Office Estimate:

135%

Producer .....Adrian Scott
Director .....Edward Dmytryk
The Players: Dick Powell, Walter Slezak, Micheline Cheirel, Nina Vale, Morris Carnovsky, Edgar Barrier, Steven Geray, Jack LaRue, Luther Adler, Gregory Gay.
Photography .....Harry J. Wild
Time .....102 minutes

The combination of Adrian Scott, Edward Dmytryk, and Dick Powell which scored one of last year's big money surprises, in "Murder, My Sweet," measures up to its past in "Cornered." This is hot meller, crammed with all the chili pepper that can be packed into wildly imaginative meller, but neatly smoothed for top results with finesse of craftsmanship.

Director Eddie Dmytryk has milked the opportunities of a pregnant script, Dick Powell responds with a performance to match "Murder," Walter Slezak is on hand for a dirty villyun in his own unequalled style. And, as the villyuns go in mellers, so often do the mellers.

It is a tale about espionage, potential sabotage, and international intrigue on the broad geographic scale. Essentially it is cops and robbers as Dick Powell roams the world for vengeance on a French collaborator responsible for the death of his wife. The treatment is in the "trick" style, staccato scenes, moody photography, etc. Dmytryk is occasionally battling against an overabundance of plot, but skillfully keeps it moving for sound audience values.

Support has been carefully selected, with the interest centering on Madeliene Chierel, personable young French actress making her screen debut a very successful appearance.

You need no more of the plot than we have told you, except to say that the springboard is Germany and France of the Nazi occupation, the eventual destination is Buenos Aires. In between, lots of things happen.

Exhibitor's Booking Suggestion: Good meller bet; should cash in with extra coin on memories of "Murder, My Sweet." . . . Previewed Nov. 13th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Occasionally gets lost in its own size."

VARIETY: "Picture looks from here like box office smash."

"The Last Chance" . . . . . Exhibitor Headache

(PRAESENS-MGM)

The Digest's Box Office Estimate:

80%

Producer .....L. Wechsler
Director .....Leopold Lindtberg
The Players: E. G. Morrison, John Hoy, Ray Reagan, Luisa Rossii, Odoardo Masini, Giuseppi Galeati, Romano Calo, Tino Erler, Leopold Biberti, Sigfrit Steiner, Emil Gerber, Therese Giehse, Robert Schwartz, Germaine Tournier, M. Salhnowsky, Rudolph Kanpf, Jean Martin, Gertrude ten Cate, Carlo Romatko.
Photography .....Emil Berna
Time .....107 minutes

MGM is presenting a booking problem for exhibitors in offering a picture made in Switzerland, thus without American marquee names, running over an hour and three-quarters, and with a theme that borders on the heavy.

It is doubtful if the effort will succeed to real box office results. Which is to be regretted, because in many ways "The Last Chance" is top-notch picture-making, and its producers should be encouraged.

The background theme of "The Last Chance" is tolerance, the treatment of the theme is by way of spine-tickling chiller escape melodrama. We pick up the action with the opening, the bombing of a Nazi prisoner of war train, and the consequent escape of two prisoners, an English officer and an American sergeant. They set out for safety across wild mountain trails in the haven of neutral Switzerland. Along the way they meet a pitiful group of refugees—and are faced with the problem of being burdened by this new attachment, or seeking solely their own safety.

Such a story line makes for many moments of top excitement and suspense, and also gives opportunity for broad use of the camera against eye-filling backgrounds. Director Leopold Lindtberg rises to real heights for many of his opportunities, at other points in the picture's unfolding is slowed in pace by the script. Some of this may be unavoidable due to the fact that the picture is told in all the languages of the actual nationalities involved, while the American audience must grasp its meaning from superimposed English titles.

The understanding is that the cast is a mixture of a few professional players and many who actually went through experiences such as here depicted. It is to the credit of director Lindtberg that the characters register with a distinct impression of reality, underplaying avoiding the pitfalls that might throw non-professionals.

Exhibitor's Booking Problem: Strictly for special booking; needs selling for top attraction; too long for most double bills. . . . Previewed Nov. 13th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Not the type of offering the average American will consider screen entertainment."

VARIETY: "Box office chances will depend to a great extent on the type of exploitation."

"Danger Signal" . . . . . Neat Meller Job

(WARNERS)

The Digest's Box Office Estimate:

125%

Producer .....William Jacobs
Director .....Robert Florey
The Players: Faye Emerson, Zachary Scott, Dick Erdman, Rosemary DeCamp, Bruce Bennett, Mona Freeman, John Ridgely, Mary Servoss, Joyce Compton, Virginia Sale, Addison Richards.
Photography .....James Wong Howe
Time .....80 minutes

Warner Brothers have done right well by the picture that introduces Mrs. Elliott Roosevelt to big time marquee possibilities, and the little lady, otherwise known as Faye Emerson, has returned the favor.

All of which is to mention first a selling and audience value angle of "Danger Signal" that necessarily must be given important consideration. But not to detract from the more routine recording of the fact that the picture advances the career of Zachary Scott, in a characterization that has already secured for him a solid ticket-buying following, and that producer William Jacobs and Robert Florey have combined talents for a top-hole suspenseful psycho drama.

Screenplay by Adele Commandini and Graham Baker is a smart piece of work in building characterizations and underlying menace from those characters, while stepping situation pace along at an ever-moving tempo.

Scott is one of those personable sinisters—has a way with women, but has greedy ideas of his own about what to do with them. We learn early that he is a murderer, then we follow him as he enters the household of Mary Servoss and her daughters, Faye Emerson and Rosemary De Camp. Miss Emerson is the center of the interest as the elder of the daughters, watching Scott's approach to her younger sister, forced inevitably to thoughts of murder.

There is some contrivance in the climax, and plot solution, that will not please the critics, and maybe many of the patrons, but we imagine the compromise that avoided a murderess label for Miss Emerson will be generally more acceptable to the customers.

In addition to the fine performances of Scott, Miss Emerson, Mary Servoss and Miss DeCamp, supporting roles have all been spotted in good hands by producer William Jacobs.

Director Robert Florey, who has had his ups and downs in quality of story material offered him in past seasons, hasn't missed a bet in this one. He plays for sustained menace and frequent tension situation punches with a very skillful hand.

Exhibitor's Booking Suggestion: Okay as a pic, has selling angles worth considering. . . . Previewed No. 8th.

WHAT THE OTHER FELLOW SAID:

REPORTER: "Taut, suspenseful entry from Warners."

VARIETY: "High order of sustained suspense."

"You Can't Do Without Love" . . Light — But Pleasing

(COLUMBIA)

The Digest's Box Office Estimate:

75%

Producer .....Ben Henry
Director .....Walter Forde
The Players: Vera Lynn, Donald Stewart, Mary Clare, Frederick Leister, Phyllis Stanley, Cyril Smith, Richard Murdoch, Mavis Villiers, Peggy Anne and Jeanette Redgrave.
Photography .....Otto Heller
Time .....75 minutes

British-made, and being distributed in the American market by Columbia, "You Can't Do Without Love" will rate only as filler booking here, though in a mildly pleasant way delivering okay for that purpose.

Picture is at its best in the quality of practically all the song numbers, and some very personable performances; weakest in the attempt to blend crook meller with the generally melodic atmosphere.

Vera Lynn is spotlighted, and scores effectively in her song numbers, with little trouping demands made by the synthetic role given her. Male lead is played capably by Donald Stewart, and support is an example of typical British sharp type casting.

The plot carries parallel threads—a night club hostess's ambition to crash the big time, her entaglement with an underworld gang bent on theft of a Rembrandt, and enough rigamarole to have the parallel lines meet at the end of 75 minutes.

Exhibitor's Booking Suggestion: Okay filler where top attraction is getting most of your money. . . . Previewed Nov. 13th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Will offer stiff competition to domestic musical-romance-thrill-dramas."

VARIETY: "Adds up okay on general counts."

F.l.a.s.h.e.s. KEEPING UP WITH THE STUDIOS

20th - Fox

★★★Darryl Zanuck has signed Brigadier General Edward L. Munson, chief of the Army Pictorial Service during World War II, and previously on the General Staff, to a post as production executive at 20th on his release from service.

★★★Porter Hall's serious accident brought in Gene Lockhart to play his role in "The Shocking Miss Pilgrim," Bill Perlberg production with George Seaton directing.

★★★Richard Conti has replaced Randolph Scott as lead in "Somewhere in the Night," Scott not feeling the role was suited for him.

★★★Richard Lyon, 10-year-old son of Bebe Daniels and Ben Lyon, is a late addition to the cast of "Anna and the King of Siam." John Cromwell is directing.

★★★Faye Marlowe will get a star billing break in Bryan Foy's remake of "The First Year," originally a Janet Gaynor-Charles Farrell hit.

★★★The story of Sol Hurok, famed impresario of opera and concert, will become a motion picture for 20th—George Jessel producing, Gregory Ratoff directing. It will be in Technicolor, and the story will necessarily present a parade of famous musical figures.

★★★Lucille Ball, having secured her release from MGM to freelance in search of better parts, will start the new career in 20th's "Dark Corner," with Fred MacMurray and Clifton Webb.

★★★Gene Markey, late captain of Uncle Sam's Navy, reports this week to start his new producer-writer deal with 20th.

★★★Bill Perlberg has set the deal for Eddie Goulding to direct the Claudia sequel, "Claudia and David," which will again star Dorothy McGuire and Robert Young. Production start is planned for late in January.

★★★Elia Kazan, whose last for 20th was "A Tree Grows in Brooklyn," will direct "Stranger on the Highway" when he returns from current New York stage chores. Sam Engel will produce.

★★★Option has been lifted on producer-director and occasional actor Otto Preminger.

Paramount

★★★Henry Ginsberg, studio chieftain, pulls out this week for the many times postponed New York trip.

★★★Claude Binyon has checked in to start his new producer-director deal, first on the slate being "The Sentimental Journey."

★★★Mitchell Leisen returned to the lot to do added scenes with Olivia deHaviland on his "To Each His Own."

★★★Pine-Thomas rolled the cameras this week on "Big Town."

★★★Hal Wallis has signed a 21-year-old prospect, Betty Blake, from New York's stage.

★★★Paulette Goddard and Sonny Tufts will co-star in "The Sun Field."

M-G-M

★★★Col. David MacDonald, who made Britain's great war pictures, "Burma," and "Desert Victory," has been signed to a producer-director ticket. When MacDonald left Hollywood for the wars he had been assistant director with Cecil DeMille.

★★★Gregory Peck may go into the lead of "The Romance of Rosy Ridge," originally scheduled for Jimmy Stewart, and now on the tentative basis while the war hero and company iron out some differences.

★★★MGM got two severe blows within a week, the deaths of David Bernstein, company treasurer, and Ed Schiller, long a major theater executive and in recent years retired to Beverly Hills.

Republic

★★★December 8th has been set as the starting date for "One Exciting Week," with Don Brown producing and Bill Beaudine directing.

★★★Frank Albertson will carry the top male spot in "Gay Blades," a hockey yarn.

★★★Lou Gray's new series for Republic in Magnacolor, gets under way with "West of God's Country," R. G. Springsteen directing. ing.

★★★First production for Allan Dwan under his new producer-director deal will be "The Calendar Girl," with a February start now in view.

★★★Ann Savage gets the femme top spot in "The Last Crooked Mile," on the William Sullivan-Rudy Abel slate.

RKO - Radio

★★★International, distributing through RKO has wound up on the Orson Welles-Sam Spiegel production "The Stranger," and coincidentally William Goetz announces that Spiegel has been signed to a long term producer contract.

★★★Martin Mooney, most consistently successful of PRC's producers, has moved into the RKO fold in the Sid Rogell unit.

Monogram Going into High Gear

Steve Broidy, newly elected president of Monogram Pictures, and former general sales manager, met the Hollywood trade press last week. . . . Mr. Broidy impressed the sharpshooters — both by the importance of the announcements he had to make concerning Monogram's expanded plans, and a willingness to answer questions in frank, clear-cut picture language. . . . Most important of the plans announced was the declaration that Monogram is in the market for big name deals that will involve the making of a limited number of million dollar pictures — along the lines of the currently shooting Frank Tuttle "Suspense" —and news that the first of such deals has been signed with top-notcher Roy Del Ruth. . . . Of equal importance, was the statement that Monogram is looking for the acreage to build a new studio that will involve the expenditure of over a million. . . . That is, to have the physical facilities to back up the ambitions. . . . Underlying Prexy Broidy's talk was the thought that Monogram is at a crossroads and determined to spend the money and the effort to take the quality route. . . . "We have shown in the recent seasons, for example in such pictures as 'Dillinger,' that we can meet any competition in exploitation pictures and in the general B field," said Mr. Broidy, "We will hold that field, and be able to step up the quality for the same friendly customers. But we will also go out after top playing time. If money, ambition, and working hard can do it—that's all we ask." . . . W. Ray Johnson, now chairman of the Board will continue to serve importantly, with Trem Carr remaining active as production chief.

THE BULLETIN BOARD....*News About Industry's War Activities!*

NEW YORK—At the end of the second week of the six-week Victory Loan Drive, sales of bonds to individuals (excluding corporate sales) have reached $1,036,000,000, slightly more than one-fourth of the national campaign quota of $4,000,000,000, according to figures obtained from the Treasury Department in Washington by S. H. Fabian, national chairman of the motion picture industry's campaign.

"E" bond sales, which are included in the $1,036,000,000 total, amount to $441,000,000, somewhat less than one-fourth of the national quota of two billion set for these bonds in the present drive.

Results to date, Treasury officials told Fabian, are sufficiently encouraging to warrant the hope that the full quota of $11,000,000,000 set for the Victory Loan will be realized.

It was pointed out that the film industry's bond-selling activities, which are regarded as the major factor in stirring up the public to buy bonds, have not yet gone into full swing in most parts of the country. Only a small part of the bond premieres, children's bond matinees, bond auctions and other special events have been held to date, while the big climactic event of the drive, Free Movie Day with an all-time record participation by the theaters of the nation, does not come until the end of the drive.

While no comprehensive figures are available yet on the amount of bond sales already chalked up by theaters—for which no specific quota has been set—returns from scattered communities show that bond premieres and other activities of the film industry are accounting for anywhere from one-third to more than half the local sales.

For example, in San Angelo, Texas, out of $571,726.50 in bonds sold throughout the city to date, $381,992.25 resulted from a bond premiere of "Weekend at the Waldorf" put on by John D. Jones at the Texas Theater.

This, said Fabian, emphasises the tremendous importance of the film industry's participation and its showmanship in assuring the success of the Victory Loan Drive.

The figures reported to date, Fabian also pointed out, do not reflect the new impetus given the industry's drive by the weekend announcement of six free round-trip trips by airliner to London to be awarded the six theater managers who do the most outstanding job of bond-selling. This contest, being conducted with the cooperation of the Treasury Department, is expected to be a big factor in spurring the theaters of the country to greater effort.

The Victory Queen Contest, originally introduced by the West Coast region as a bond-selling stimulant in the Victory Loan Drive, has proved such a result-getter that the same idea is now being used in more than 30 states, according to the latest count.

In all cases, the requirement for casting a vote is the purchase of at least a $25 Victory Bond, while in most cases $5,000 in bond sales is necessary to qualify a girl as a contestant.

With some easing of newspaper space restrictions, the contests have been able to obtain plenty of publicity and other cooperation from the press, as well as assists from the radio.

In Seattle, for the first time in the city's history, all three daily papers have combined to carry the Victory Queen Contest. Every important newspaper in the state of Washington also is tied in with the plan, assuring complete statewide coverage.

The stunt also has been endorsed by the Oregon Newspaper Publishers Association, which is giving the bond-selling campaign full support.

San Francisco's interest in the contest is running so high that the Civic Auditorium has been obtained for the finals, at which time another huge bond rally will take place.

On the basis of bonds purchased by the public to vote for their favorite Queen, Utah expects a new record in bond-sales for this drive. Every county in the state has an entry in the contest.

Queen for a Day contests, patterned after the Mutual Network broadcast, also are being adopted in numerous communities.

LAKE CHARLES, LA — Southern Amusements Co., which has daily broadcasts called "Show Time," employed a novel stunt during its air time to dispose of $20,000 worth of "E" bonds. For the first 100 purchases of $200 bonds, each buyer's name was listed on the "Honored One Hundred" scroll. Names were announced as the buyer made himself known by ringing the Victory Bell near the microphone. With each $200 bond purchase a flag used by American flyers forced down in China was given away free. The flags were made of nylon.

PHILADELPHIA—Topping any previous event of its kind, the Victory Bond premiere show held at the Astor Theater here netted total sales of $1,516,825. A capacity audience cheered the special stage show that featured the Coast Guard's "Stars and Spars" in addition to showing of "First Yank in Tokyo."

This was the first of the large city premieres in the Pennsylvania-New Jersey territory. Already set are five similar shows for Reading.

John Nolan, state exhibitor chairman who attended the Astor showing, stated there are more bond premieres for his area than in any previous drive.

FALL RIVER, MASS.—William Canning of the Empire here has been successful in selling 14 bonds at $1,000 each. Buyers of this denomination were guests of Commodore Dixie Kiefer at the Quonset Air Base. (Only a few days later Commodore Kiefer was killed in an air crash.) In another tieup with Mell Jewelry Co., a $6 alarm clock was given away free to the first 25 purchasers of the Roosevelt $200 bond. Tied in with the Cherry & Webb Photographers, an 8x10 portrait is being offered free to every bond buyer at the theater.

LEXINGTON, KY.—To assure the most intensive coverage of Kentucky in the Victory Loan Drive, Lew Hensler, state exhibitor chairman, has divided the territory into 15 districts, each with its own chairman.

Chairmen include: Robert Cross, Paramount Theater, Ashland; W. T. Cain, Jr., Garden Theater, Louisa; W. R. Shafer, Trail Theater, Morehead; J. F. Isaacs, Novo Theater, Cumberland; Al Spare, Dixie Theater, Ft. Mitchell; Gene Lutes, Capitol, Frankfort; James Toombs, Kentucky Theater, Danville; J. F. Carnahan, Manchester Theater, Manchester; William Clowes, Scoop Theater, Louisville; C. M. Caldwell, Ace Theater, Cave City; Erwin W. Rau, Alice Theater, Leitchfield; Lewis Cobb, Princess, Hopkinsville; Leon Pickle, Kentucky Theater, Henderson; W. E. Horsefield, Morgan Theater, Morganfield, and Freeman Smith, Kentucky Theater, Cadiz.

MEMPHIS—The local exhibitor and distributor committee for the Victory Loan Campaign has completed arrangements whereby all theaters in the city act as a unit for the distribution of special tickets for each $25 bond-sale.

By arrangement with the local Ford dealer, one of the new Fords will be given away to the winning ticket to be drawn December 8, at noon in the downtown Court Square. Nine other prizes will be given away at the same drawing.

The committee handling this tieup consists of Tom W. Young of 20th Century-Fox, Ed Sapingsley of Malco Theaters, David Flexer of the Ritz and Peabody Theaters, and Cecil E. Vogel of Loew's Palace

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NEW YORK—A home office rally for the Victory Joan Campaign was held November 9th at 20th Century-Fox's Little Theater with company drive chairman William J. Kupper presiding and Lew Lehr as master of ceremonies. There was a two-hour show for the bond purchasers which included such talent as Gene Tierney, who made a personal appearance, Carl Ravazza, singing star, Jay Jostyn, Dave Apollon. Louise Corrigan, a SPAR, sang the "Star Spangled Banner," and Helen Portnoy of the home office accounting department gave a song recital.

All Features Released in 1945

A
OVER $500,000

Anchors Aweigh	MGM	221
Spellbound	UA	216
Weekend at the Waldorf	MGM	210
Thrill of a Romance	MGM	205
Valley of Decision	MGM	203
Here Come The Waves	PAR	201
Wonder Man	RKO	200
Love Letters	PAR	192
A Tree Grows In Brooklyn	FOX	191
Duffy's Tavern	PAR	190
Dolly Sisters	FOX	187
Diamond Horseshoe	FOX	186
Mildred Pierce	WAR	182
House on 92nd St.	FOX	182
State Fair	FOX	180
Along Came Jones	RKO	178
Incendiary Blonde	PAR	177
Nob Hill	FOX	174
The Spanish Main	RKO	177
Confidential Agent	WAR	172
Xmas In Connecticut	WAR	172
Rhapsody in Blue	WAR	171
G. I. Joe	UA	171
The Clock	MGM	171
Practically Yours	PAR	171
Guest Wife	UA	170
Without Love	MGM	170
Lady On A Train	UNIV	166
Salty O'Rourke	PAR	166
Kiss and Tell	COL	164
Blood On the Sun	UA	163
God Is My Co-Pilot	WAR	163
The Corn Is Green	WAR	161
The Enchanted Cottage	RKO	161
One Thousand Nights	COL	162
Over 21	COL	160
Out of This World	PAR	160
A Song to Remember	COL	160
Johnny Angel	RKO	158
Conflict	WAR	156
Those Endearing Charms	RKO	156
Objective Burma	WAR	156
Vines Have Tender Grapes	MGM	155
You Came Along	PAR	155
Back to Bataan	RKO	155
Affairs of Susan	PAR	155
It's A Pleasure	RKO	154
The Three Caballeros	RKO	154
Pride of Marines	WAR	153
Thunderhead-Flicka	FOX	151
Where Do We Go From Here	FOX	148
Picture of Dorian Gray	MGM	148
Bring On the Girls	PAR	148
Son of Lassie	MGM	146
Highness & Bellboy	MGM	144
Captain Eddie	FOX	144
Tonight and Every Night	COL	143
Salome, Where She Danced	UNI	143
Junior Miss	FOX	142
A Bell for Adano	FOX	142
Keep Your Powder Dry	MGM	142
Naughty Nineties	UNIV	140
Counter-Attack	COL	140
China Sky	RKO	138
Belle of the Yukon	RKO	138
Roughly Speaking	WAR	138
Captain Kidd	UA	136
Hangover Square	FOX	134
The Great John L.	UA	133
Hotel Berlin	WAR	133
Sudan	UNI	133
In Hollywood	MGM	132
A Royal Scandal	FOX	132
Murder, My Sweet	RKO	131
Uncle Harry	UNIV	130
Murder, He Says	PAR	128
A Medal For Benny	PAR	128
This Man's Navy	MGM	126
Man Alive	RKO	123
That Night With You	UNIV	123
It's In the Bag	UA	120
Paris Underground	UA	115
Blithe Spirit	UA	113
Shady Lady	UNIV	112
Don Juan Quilligan	FOX	110
Col. Blimp	UA	102
The Horn Blows at Midnight	WAR	102

B
FROM $250,000 TO $500,000

Between Two Women	MGM	149
Flame of the Barbary Coast	REP	139
Geo. White's Scandals	RKO	136
Pillow to Post	WAR	134
Here Come the Co-eds	UNI	133
Ist Yank in Tokyo	RKO	132
The Suspect	UNI	125
Tomorrow, the World	UA	125
The Southerner	UA	123
Brewster's Millions	UA	120
Frisco Sal	UNI	117
Having Wonderful Crime	RKO	117
Bedside Manner	UA	115
Patrick the Great	UNIV	115
Men In Her Diary	UNIV	111
On Stage Everybody	UNIV	111
That's the Spirit	UNI	108
The Way Ahead	FOX	108
The Unseen	PAR	104
Errol Carroll's Vanities	REP	103
Bewitched	MGM	102
Escape In the Desert	WAR	98
Twice Blessed	MGM	93
Within These Walls	FOX	93
Molly and Me	FOX	92
Love, Honor & Goodbye	REP	91
Betrayal From the East	RKO	90
Dangerous Partners	MGM	88
Delightfully Dangerous	UA	88
The Hidden Eye	MGM	87
See My Lawyer	UNI	87
Pan Americana	RKO	85
The Fighting Guardsman	COL	84
Radio Stars on Parade	RKO	84

C
FROM $150,000 TO $250,000

Tarzan and the Amazons	RKO	122
Isle of Dead	RKO	98
The Body Snatcher	RKO	97
The True Glory	COL	96
Divorce	MONO	93
The Brighton Strangler	RKO	92
The Frozen Ghost	UNIV	88
The Cheaters	REP	87
She Gets Her Man	UN	87
River Gang	UNIV	86
Jungle Captive	UNIV	86
Gay Senorita	COL	85
I Love A Bandleader	COL	84
I'll Tell the World	UNIV	84
The Beautiful Cheat	UNIV	84
Eadie Was A Lady	COL	84
Eve Knew Her Apples	COL	84
Mummies Curse	UNI	84
House of Fear	UNI	84
Behind City Lights	REP	83
Jealousy	REP	83
Steppin' in Society	REP	83
Carribean Mystery	FOX	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Showoff	REP	83
Dangerous Passage	PAR	83
Girl of the Limberlost	COL	82
Rough, Tough, and Ready	COL	82
A Song For Miss Julie	REP	82
Pursuit to Algiers	UNIV	81
Tell It to a Star	REP	81
The Bull Fighters	FOX	81
High Powered	PAR	81
What A Blonde	RKO	81
Hitchhike to Happiness	REP	81
Scotland Yard Detective	REP	80
The Silver Fleet	PRC	80
Honeymoon Ahead	UNI	80
Zombies On Broadway	RKO	80
I'll Remember April	UNI	80
Leave It to Blondie	COL	80
Nothing But Trouble	MGM	80
Strange Illusion	PRC	79
Mama Loves Papa	RKO	78
Two O'Clock Courage	RKO	78
Night Club Girl	UNIV	78
My Gal Loves Music	UNIV	78
Gentle Annie	MGM	77
Swing Out Sister	UNIV	77
Mr. Emmanuel	UA	76

D
BELOW $150,000

Dillinger	MONO	147
Fighting Lady	FOX	123
Why Girls Leave Home	PRC	86
Swingin' On A Rainbow	REP	84
Vampire's Ghost	REP	84
China's Little Devils	MONO	83
Forever Yours	MONO	83
Easy to Look At	UNIV	82
Midnight Manhunt	PAR	82
Shaeghai Cobra	MONO	82
West of the Pecos	RKO	82
Scared Stiff	PAR	82
Big Bonanza	REP	82
G. I. Honeymoon	MON	82
Under Western Skies	UNIV	82
The Chicago Kid	REP	82
Tiger Woman	REP	81
Road to Alcatraz	REP	81
Crime, Inc.	PRC	81
Sporting Chance	REP	81
White Pongo	PRC	81
Blackie's Rendezvous	COL	81
A Woman in Green	UNIV	81
Thoroughbreds	REP	81
Identity Unknown	REP	81
Tahiti Nights	COL	81
Fatal Witness	REP	80
Adventures of Rusty	COL	80
Arson Squad	PRC	80
Blonde Ransom	UNIV	80
Booked On Suspicion	COL	80
Phantom of 42nd Street	PRC	80
Power of the Whistler	COL	80
Crime Doctor's Courage	COL	80
Fog Island	PRC	80
A Guy, A Gal, and A Pal	COL	80
Gangs of Waterfront	REP	79
I Love A Mystery	COL	79
Come Out Fighting	MONO	78
Dangerous Intruder	PRC	78
Rhythm Roundup	COL	78
Swing Out Sister	UNIV	78
Escape in the Fog	COL	78
Scarlet Clue	MONO	78
Ten Cents A Dance	COL	78
Song of the Sarong	UNIV	78
Fashion Models	MON	78
Nevada	RKO	78
Rogues Gallery	PRC	78
There Goes Kelly	MON	78
Castle of Crimes	PRC	78
Captain Tugboat Annie	REP	77
The Missing Corpse	PRC	77
Docks of New York	MON	77
Let's Go Steady	COL	77
Hollywood & Vine	PRC	77
Three's A Crowd	REP	77
Apology For Murder	PRC	76
The Kid Sister	PRC	76
Muggs Rides Again	MONO	76
Penthouse Rhythm	UNIV	76
Blonde From Brooklyn	COL	76
The Kid Sister	PRC	76
The Man Who Walked Alone	PRC	76
Youth On Trial	COL	76
The Lady Confesses	PRC	75
Falcon In San Francisco	RKO	74
Rockin' In the Rockies	COL	74
Trouble Chasers	MONO	73
Spell of Amy Nugent	PRC	71

EXPLANATION OF FIGURES

The Percentages listed after the names of the pictures in the above A, B, C, and D columns, and also found elsewhere in this publication, represent the amount of actual business being done at theatre box offices. For example, if a certain picture grosses $10,000 on a week, where the average business of that theatre is actually $10,000, then that particular picture rates a 100 per cent average.

However, if the picture should be "a lemon" and only does $7,500 on the week, then it rates 75 per cent on that particular booking. On the other hand, if a picture should be a box office "wow" and hits $25,000 on the week, then that picture draws a 250 per cent rating, or 150 per cent above average business, which of course is most unusual.

As soon as pictures are released in various key cities throughout the nation, the percentages are averaged out and the figures are printed in Box Office Digest. On another page are two boxes marked "Pictures Going Up" and "Pictures Going Down," indicating that very few films stay at the same level at which they open up on their initial engagements.

Occasionally big publicity and exploitation campaigns will get a picture off to a fine start but if said picture has been over-rated, word-of-mouth may drop the box office receipts off considerably, thus lowering the percentage. Of course, this can also work the other way with a fine picture getting off to a bad start and then building on all of its subsequent runs.

Box Office Digest Advance Production Chart

COLUMBIA PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Pardon My Past	Fenton-MacMurray	Leslie Fenton	F. MacMurray, M. Chapman	Wm. Demarest, Akim Tamiroff

BACK LOG IN CUTTING ROOM

Mark of the Whistler	R. Flothow	Wm. Castle	Richard Dix	Janis Carter
Crime Dr.'s Warning	R. Flothow	Wm. Castle	Warner Baxter	Dusty Anderson
Bandit of Sher. Forest (T)	Picker-Sanforth	Henry Levin	Cornell Wilde, Anita Louise	Ed Buchanan, Larry Moore
Wouldn't Say Yes	V. Van Upp	Al Hall	Roz Russell, Lee Bowman	Adele Jergens
Voice of Whistler	R. Flothow	Wm. Castle	Richard Dix	Lynn Merrick
Prison Ship	A. Thurn-Taxis	Arthur Dreifus	Roht. Lowery, Nina Foch	
Woman in Red	Wally McDonald	Joe Lewis	Nina Foch, Geo. Macready	Dame May Whitty
Snafu	Geo. Ahbott	Jack Moss	Rohert Benchley	Vera Vague
Hit the Hay	Ted Richmond	Del Lord	Judy Canova, Ross Hunter	
Life With Blondie	Bert Kelly	Ahhy Berlin	Arthur Lake, P. Singleton	Ed Gargan, J. Hale
Tars & Spars	Milt Bren	Al Green	Janet Blair, Mark Platt	Jeff Donnell, Al Drake
Song of Broadway	Burt Kelly	Leigh Jason	Marj. Reynolds, Fred Brady	Jinx Falkenburg
Hail the Chief	Burt Kelly	Ray Enright	Dennis O'Keefe, M. Chapman	Willard Parker
Blondie's Lucky Day	Burt Kelly	Ahhy Berlin	Art Lake, P. Singleton	Rohert Stanton
Al Jolson Story (T)	Sid Skolsky	Al Green	Larry Parks, Bill Demarest	Edgar Buchanan
Exposed hy Crime Dr.	R. Flothow	Wm. Castle	Warner Baxter, Moria Barrie	Craig Reynolds & Roht. Barratt
Lone Wolf on Broadway	Ted Richmond	Ross Lederman	Janis Carter, Ger. Mohr	Eric Blore
Lullahy of Broadway	Alexis Thurn-Taxis	George Sherman	Osa Massen, Boh Stanton	Hillary Brooke

IN PRODUCTION

Gilda		Chas. Vidor	R. Hayworth, Glenn Ford	Joe Calleia, Geo. MacReady
Perilous Holiday	Phil Ryan	E. H. Griffith	Pat O'Brien, Ruth Warrick	Ed Buchanan, M. Gomhell

MGM STUDIOS—Previewed—Ready for Release

Ziegfeld Follies (T)	Arthur Freed	V. Minnelli & others	F. Astaire, J. Garland, Wm. Powell	K. Grayson, L. Ball, E. Williams
She Went to Races	Fred Stephani	Willis Goldheck	James Craig, F. Gifford	E. Gwenn, Reg. Owen
Yolanda & the Thief (T)	Arthur Freed	Vinc. Minnelli	F. Astaire, L. Bremer	Frank Morgan, Mary Nash
They Were Expendahle	Cliff Reid	John Ford	R. Montgomery, J. Wayne	Ward Bond, Jack Holt, Donna Reed
Corp. Hargrove	Geo. Haight	Dick Thorpe	Roht. Walker, K. Wynn	Jean Porter
Vacation From Marriage	Alex Korda	Alex Korda	Roht. Donat, Deborah Kerr	Ann Todd

BACK LOG IN CUTTING ROOM

Early to Wed (T)	Jack Cummings	Ed. Buzzell	Van Johnson, Lucille Ball	C. Kellaway, E. Williams, K. Wynn
Hold High the Torch (T)	Roht. Sisk	Fred Wilcox	Eliz. Taylor, and Lassie	Frank Morgan, Tom Drake
Sailor Takes a Wife	Edwin Knopf	Richard Whorf	R. Walker, June Allyson	Hume Croyn, Rochester
The Harvey Girls (T)	Arthur Freed	Geo. Sidney	J. Garland, Angela Lanshury	J. Hodiak, R. Bolger, P. Foster
A Letter for Evie	Wm. Wright	Jules Dassin	Marsha Hunt, John Carroll	Hume Cronyn
Adventure	Sam Zimhalist	Victor Fleming	Clark Gahle, Greer Garson	Joan Blondell, Tom Mitchell
Hoodlum Saint	Cliff Reid	Norman Taurog	Wm. Powell, Esther Williams	A. Lanshury, Jimmie Gleason
2 Sisters from Boston	Joe Pasternak	Henry Koster	Kathryn Grayson, June Allyson	J. Durante, Lauritz Melchior
Up Goes Maisie	Geo. Haight	Harry Beaumont	Ann Sothern, Geo. Murphy	
Postman Rings Twice	Carey Wilson	Tay Garnett	L. Turner, J. Garfield	Hume Cronyn
Bad Bascomh	O. O. Dull	Sylvan Simon	Wally Beery, Margaret O'Brien	F. Rafferty, Marj. Main
Black Sheep	Rohert Sisk	Roy Rowland	James Craig, Butch Jenkins	Skippy Homeier
Time for Two	Ralph Wheelwright	Jules Dassin	J. Hodiak, L. Ball	Lloyd Nolan

IN PRODUCTION

The Yearlings (T)	Sid. Franklin	Clarence Brown	Greg. Peck, Jane Wyman	Jacq. White, C. Jarman
Holiday in Mexico (T)	Joe Pasternak	Geo. Sidney	Ilona Massey, W. Pidgeon	Jane Powell, Jose Iturhi
The Green Years	Leon Gordon	Vic Saville	Chas. Coburn, Tom Drake	Hume Cronyn, Gladys Cooper
No Leave, No Love	Joe Pasternak	Chas. Martin	Van Johnson, Pat Kirkwood	Ed. W. Arnold, K. Wynne, M. Wilson
Star from Heaven	Harry Rapf	Andrew Marton	George Tohias, Jim Davis	Marshall Thompson
Army Brat	Bunny Dull	Fred Zinneman	Jas. Craig, Frances Gifford	Butch Jenkins, Henry O'Neill
Clouds Roll By (T)	Arthur Freed	Vincente-Minnelli	Judy Garland, Frank Sinatra	Robt. Walker, Gloria De Haven
3 Wise Fools	Wm. H. Wright	Eddie Buzzell	M. O'Brien, L. Barrymore	Lewis Stone, Edw. Arnold

IN PREPARATION

Jumho (T)	Arthur Freed	Rouhen Mamoulian	F. Sinatra, K. Grayson	Jimmy Durante
Siesta (T)	Jack Cummings	Richard Thorpe	E. Williams, J. Carroll	Akim Tamiroff

REPUBLIC STUDIOS—Previewed—Ready for Release

Girls of Big House	Rudy Ahel	Geo. Archainhaud	Lynne Roherts, Adela Mara	Tala Birell
Dakota	Jos. Kane	Jos. Kane	John Wayne, Vera H. Ralston	W Brennan, Ward Bond
Mexicana	Al Santell	Al Santell	Constance Moore, Tita Guizar	Leo Carrillo

BACK LOG IN CUTTING ROOM

Woman Who Came Back	Walter Colmes	Walter Colmes	John Loder, Nancy Kelly	Otto Kruger, Ruth Ford
Angel Comes to Brooklyn	L. Sillman	Les Goodwins	Kaye Dowd, Roht. Drake	
You'll Rememher Me	Wm. Wilder	Anthony Mann	Wm. Gargan, Brenda Marshall	
Valley of Zomhies	D. & S. McGowan	Phil Ford	R. Livingston	Adrian Booth
Concerto (T)	Frank Borzage	Frank Borzage	Philip Dorn, Wm. Carter	Felix Bressart, Fritz Feld
Madonna's Secret	Stephen Auer	Wm. Thiele	Ann Rutherford, F. Lederer	Gail Patrick
The French Key	Walter Colmes	Walter Colmes	Evelyn Ankers, Al Dekker	Mike Mazurki
Crime of Century	Walter Goetz	Phil Ford	Stephanie Bachelor	
Murder in Music Hall	H. Millakowsky	Jack English	Vera Ralston, Bill Marshall	Helen Walker, Wm. Gargan
Night Train, Memphis	D. & S. McGowan	Les Selander	Allan Lane, Adel Mara	Roy Acuff

IN PRODUCTION

Spectre of the Rose	Ben Hecht	Ben Hecht	Ivan Kurov, Viola Evans	L. Stander, M .Checkhov
Passkey to Danger	Rudy Ahel	Tom Carr	S. Bachelor, Boh Livingston	Dick Fraser, Betty Blythe, Larry Blake
Last Crooked Mile	Rudy Ahel	Phil Ford	Don Barry, Ann Savage	Adele Mara
Catman of Paris	Morek Li[illegible]	Les Selander	Lenore Auhert, Carl Esmond	Adele Mara, Douglas Dumbrille

IN PREPARATION

That Man of Mine	Armand Schaeffer	Ann Dvorak, Michael O'Shea	

ADVANCE PRODUCTION CHART

20TH CENTURY-FOX FILM—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Col. Effingham's Raid	Lamar Trotti	Irving Pichel	Joan Bennett, Chas. Coburn	Wm. Eythe, Allyn Joslyn
The Spider	Ben Silvey	Robt. Webb	Fay Marlowe, Richard Conte	Kurt Kreuger
Fallen Angel	Otto Preminger	Otto Preminger	Alice Faye, Linda Darnell	Dana Andrews, Bruce Cabot
BACK LOG IN CUTTING ROOM				
Dragonwyck	Ernst Lubitsch	Joe Mankiewicz	Gene Tierney, Vinc. Price	Anne Revere, Spring Byington
Kitten on the Keys (T)	Geo. Jessel	Greg. Ratoff	M. O'Hara, Dick Haymes	Reg. Gardiner, Harry James
Leave Her to Heaven (T)	Wm. Bacher	John M. Stahl	Gene Tierney, J. Crain	Cornell Wilde
The Enchanted Voyage (T)	W. Morosco	Lloyd Bacon	June Haver, John Payne	Chas. Russell
Doll Face	Bryan Foy	Lew Seiler	V. Blaine, C. Miranda	Perry Como, D. O'Keefe
Smoky (T)	Robt. Bassler	Louis King	F. MacMurray, Anne Baxter	Bruce Cabot
Sentimental Journey	Walter Morosco	Walter Lang	Maureen O'Hara, John Payne	Connie Marshall, Wm. Bendix
Behind Green Lights	Bryan Foy	Otto Brower	Carole Landis, Wm. Gargan	Mary Anderson, Mabel Paige
Shock	Aubrey Schenck	Al Werker	Lynn Bari, Vincent Price	Frank Latimore
Centennial Summer (T)	Otto Preminger	Otto Preminger	J. Crain, L. Darnell, Wm. Eythe	C. Wilde, C. Bennett, Wm. Brennan
IN PRODUCTION				
Johnny Comes Home	Bryan Foy	Ben Stoloff	Martha Stewart, Dick Crain	Henry Morgan
3 Girls in Blue (T)	Mack Gordon	John Brahm	June Haver, Vivian Blaine	Victor Mature, Vera-Ellen
Shocking Miss Pilgrim (T)	Wm. Perlberg	Geo. Seaton	Betty Grable, Dick Haymes	Sara Allgood, C. Aubrey Smith
Cluny Brown	Ernst Lubitsch	Ernst Lubitsch	Chas. Boyer, Jennifer Jones	Anne Revere
Black Beauty	Edw. Alperson	Max Nosseck	Evelyn Ankers, Dick Denning	Mona Freeman
Anna & King of Siam (T)	Louis Lighton	John Cromwell	Dorothy McGuire	
IN PREPARATION				
The Razor's Edge	Darryl F. Zanuck	Geo. Cukor		
Band Wagon (T)	Wm. Perlberg	Greg. Ratoff		Clifton Webb
Claudia & David	Wm. Perlberg	John Stahl	Irene Dunne, Rex Harrison	Linda Darnell, G .Sondergaard

UNIVERSAL PICTURES—Previewed—Ready for Release

Senorita from West	Phil Cahn	Frank Strayer	Allan Jones, B. Granville	Jess Barker, Fuzzy Knight
Crimson Canary	Henry Blankfort	John Hoffman	Noah Beery, Lois Collier	J. Litel, Claudia Drake
This Love of Ours		Wm. Dieterle	Merle Oberon, Claude Rains	Chas. Korvin
Daltons Ride Again	Howard Welsch	Ray Taylor	Alan Curtis, Kent Taylor	M. O'Driscoll, L. Chaney
BACK LOG IN CUTTING ROOM				
Night in Paradise	Walter Wanger	Arthur Lubin	Merle Oberon, Turhan Bey	G. Sondergaard, Ray Collins
Pillow of Death	Ben Pivar	Wallace Fox	Lon Chaney	J. Edw. Bromberg
Strange Confession	Ben Pivar	John Hoffman	Lon Chaney, Brenda Joyce	J. Carrol Naish, Mil Stone
Girl on the Spot	Geo. Blake	Bill Beaudine	Jess Barker, Lois Collier	Fuzzy Knigbt, Geo. Dolenz
Frontier Gal	Fessier-Pagano	Chas. Lamont	Rod Cameron, Y. DeCarlo	Andy Devine, Fuzzy Knight
The Fugitive	Roy W. Neill	Roy W. Neill	B. Rathbone, Nigel Bruce	
Scarlet Street	Fritz Lang	Fritz Lang	J. Bennett, Edw. G. Robinson	Dan Duryea
Murder Mansion	Ben Pivar	Jean Yarbrough	K. Taylor, V. Grey	Robt. Lowery, Martin Kosleck
House of Dracula	Paul Malvern	Erle Kenton	Lon Chaney, Martba O'Driscoll	John Carradine
Because of Him	Felix Jackson	Richard Wallace	Deanna Durbin, Chas. Laughton	Franchot Tone, H. Broderick
Terror by Nigbt	Howard Benedict	Roy W. Neill	B. Rathbone, Nigel Bruce	Alan Mowbray
On The Carpet	Joe Gershenson	Wm. Seiter	Abbott & Costello	Elana Verdugo, Geo. Cleveland
Tangier	Paul Malvern	Geo. Waggner	Maria Montez, Bob Paige	Preston Foster, L. Allbritton
IN PRODUCTION				
Canyon Passage (T)	Walter Wanger	Jacquez Tourneur	B. Donlevy, Dana Andrews	Susan Hayward
Genius in the Family	J. Skirball-B. Manning	Frank Ryan	Myrna Loy, Don Amecbe	Dick Gaines, Sarah Padden
On the Carpet	Joe Gershenson	Ben Pivar	Abbott & Costello	Rondo Hatton
The Brute Man	Wm. Seiter	Jean Yarbrough	Eena Verdugo, Geo. Cleveand	
IN PREPARATION				
Neose Hangs High	John Grant		Abbott & Costello	

WARNER BROS.—Previewed—Ready for Release

Too Young to Know	Wm. Jacobs	Fred deCordova	Joan Leslie, Robert Hutton	D. Moran, Rosemary DeCamp
Saratoga Trunk	Hal Wallis	Sam Wood	Gary Cooper, I. Bergman	Flora Robson, Jerry Austin
Danger Signal	Wm. Jacobs	Robert Florey	Zach Scott, Faye Emerson	R. DeCamp, Bruce Bennett
BACK LOG IN CUTTING ROOM				
The Big Sleep	Howard Hawks	Howard Hawks	Humphrey Bogart, L. Bacall	Martha Vickers, Reg. Toomey
San Antonio	R. Buckner	Dave Butler	Errol Flynn, Alexis Smith	V. Francen, Paul Kelly
Nobody Lives Forever	R. Buckner	Jean Negulesco	John Garfield, G. Fitzgerald	W. Brennan, Faye Emerson
Of Human Bondage	Henry Blanke	Ed Goulding	P. Henreid, E. Parker	Janis Paige, Patric Knowles
Devotion	R. Buckner	Curtis Bernbardt	P. Henreid, Ida Lupino	O. deHavilland, Gene Lockhart
One More Tomorrow	Ben Glazer	Peter Godfrey	Ann Sberidan, D. Morgan	Alexis Smitb, Jack Carson
Cinderella Jones	Alex Gottlieb	Buzz Berkeley	Joan Leslie, Robert Alda	Wm. Prince, E. E. Horton
My Reputation	Henry Blanke	Curtis Bernbardt	B. Stanwyck, Geo. Brent	Eve Arden, L. Watson
Shadow of a Woman	Wm. Jacobs	Joe Santley	Zach Scott, H. Dantine	Andrea King, Wm. Prince
A Stolen Life	Bette Davis	Curtis Bernhardt	Bette Davis, Glen Ford	Dane Clark, W. Brennan
Time, Place & the Gal	Alex Gottlieb	David Butler	Dennis Morgan, Jack Carson	Martha Vickers, Janis Palge
Janie Gets Married	Alex Gottlieb	Vincent Sherman	Joan Leslie, Robt. Hutton	Edw. Arnold, A. Harding, R. Bencbley
Two Mrs. Carrolls	Mark Hellinger	Peter Godfrey	B. Stanwyck, H. Bogart	Alexis Smith, Nigel Bruce
Never Say Goodbye	Wm. Jacobs	James Kern	Errol Flynn, Eleanor Parker	Lucile Watson
Night and Day (T)	Arthur Schwartz	Mike Curtiz	Cary Grant, Alexis Smitb	Monte Woolley, Jane Wyman
Man I Love	Arnold Albert	R. A. Walsh	Ida Lupino, Robert Alda	Andrea King, Martba Vickers
Her Kind of Man	Alex Gottlieb	Fred deCordova	Zachary Scott	Janis Paige
IN PRODUCTION				
The Verdict	Wm. Jacobs	Don Siegel	S. Greenstreet. Peter Lorre	Geo. Coulouris, Joan Loring
Escape Me Never	Henry Blanke	Peter Godfrey	Errol Flynn, Ida Lupino	Eleanor Parker, Gig Young
IN PREPARATION				
The Silver Lining	Jerry Wald	Irving Rapper	Joan Leslie	Oscar Levant
Humoresque	Jerry Wald	Jean Negulesco	John Garfield	
The Fountainhead	Henry Blanke		B. Stanwyck, H. Bogart	

ADVANCE PRODUCTION CHART

MONOGRAM PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Belle of Bowery	Scott Dunlap	Ralph Murphy	Gail Storm, Phil Regan	Alan Mowhray, Minna Gomhel
Allotment Wives	J. Bernard, K. Francis	Wm. Nigh	Kay Francis, Paul Kelly	Otto Kruger
BACK LOG IN CUTTING ROOM				
Main St. Girls	Joe Kaufman	Christy Cahanne	Boh Lowery, Wanda McKay	Eddie Quillan
Suspense	Lindsley Parsons	Al Zeisler	Warren William, Anne Gwynne	Peter Cookson
Swing Parade of '46	Harry Romm	Phil Karlson	Gail Storm, Phil Regan	Connie Boswell
Black Market Bahies	Jeff Bernerd	Wm. Beaudine	Ralph Morgan, Kane Richmond	Teala Long
Strange Mr. Gregory	Louis Berkoff	Phil Rosen	Edmund Lowe, Jean Rogers	
Sensation Hunters	Joe Kaufman	Christy Cahanne	Roht. Lowery	Doris Merrick
South of the Rio Grande		Lambert Hlllyer	Duncan Renaldo	
Chan in Mexico	Jas. Burkette	Phil Rosen	Sidney Toler	Fortunio Bonanavo
The Face of Marhle	Jeff Bernerd	Wm. Beaudine	J. Carradine, Maris Wrixon	Claudia Drake
The Shadow	Joe Kauffman	Phil Rosen	K. Richmond, Barhara Reed	Tom Dugan
IN PRODUCTION				
Suspense	King Bros.	Frank Tuttle	B. Granville, Belita	Al. Dekker, Barry Sullivan
High School Kids	Sam Katzman	Art Dreifuss	Jackie Moran, June Preisser	Judy Carke, Ahe Lyman
IN PREPARATION				
Payment Due	King Bros.			

PARAMOUNT PICTURES—Previewed—Ready for Release

Aldrich's Code of Honor	Walter MacEwen	Hugh Bennett	J. Lydon, Chas. Smith	John Litel
Lost Week-end	Chas. Brackett	Billy Wilder	Ray Milland, Jane Wyman	Phil Terry, H. DeSylva
The Stork Club	B. G. DeSylva	Hal Walker	Betty Hutton, Andy Russell	B. Fitzgerald, R. Benchley
Kitty	Karl Tunherg	Mitchell Leisen	P. Goddard, R. Milland	C. Kellaway, Pat Knowles
People Are Funny	Pine-Thomas-White	Frank McDonald	Jack Haley, Helen Walker	Rudy Vallee, F. Langford
Hold That Blonde	Paul Jones	Geo. Marshall	Eddie Bracken, Veronica Lake	
BACK LOG IN CUTTING ROOM				
Hearts Were Growing Up	Danny Dare	Wm. Russell	B. Donlevy, Diana Lynn	Wm. Demarest, Gail Russell
The Blue Dahlia	John Houseman	Geo. Marshall	Alan Ladd, Veronica Lake	Wm. Bendix, H. DeSylva
2 Years Before Mast	Seton I. Miller	John Farrow	B. Donlevy, Alan Ladd	B. Fitzgerald, Wm. Bendix
Road to Utopia	Paul Jones	Hal Walker	Hope, Crosby, Lamour	
Masquerade in Mexico	Karl Tunherg	Mitchell Leisen	D. Lamour, Art. deCordova	Ann Dvorak, Pat Knowles
Cross My Heart	Harry Tugend	John Berry	B. Hutton, Sonny Tufts	Michael Chekhov
The Virginian (T)	Paul Jones	Stuart Gilmore	Joel McCrea, Brian Donlevy	Sonny Tufts, B. Britton
Miss Susie Slagle's	J. Houseman	John Berry	Sonny Tufts, V. Lake	Joan Caulfield, B. deWolf
Trouble With Women	Harry Tugend	Sid. Lanfield	R. Milland, B. Donlevy	Teresa Wright
Calcutta	Seton I. Miller	John Farrow	Alan Ladd, Wm. Bendix	Gail Russell
Hot Cargo	Pine-Thomas	Lew Landers	Wm. Gargan, Jean Rogers	Phillip Reed
Bride Wore Boots	Seton I. Miller	Irving Pichel	B. Stanwyck, R. Cummings	Diana Lynn, Pat Knowles
Tokyo Rose	Pine Thomas	Lew Landers	Osa Massen, Keye Luke	Lotus Long, Don Douglas
Blue Skies (T)	Sol Siegel	Stuart Heisler	Bing Crosby, Fred Astaire	Joan Caulfield, B. deWolf
To Each His Own	Chas. Brackett	Mitchell Leisen	O. deHavilland, John Lund	Mary Anderson, Phll Terry
Ladies' Man	Danny Dare	Wm. Russell	Eddie Bracken, V. Welles	Cass Daley, Virginia Field
IN PRODUCTION				
The Imperfect Lady	Karl Tunherg	Lewis Allen	Ray Milland, Teresa Wright	C. Hardwicke, Reg Owen, B. Fitzgerald
Love Lies Bleeding	Hal Wallis	Lewis Milestone	Lizaheth Scott, B. Stanwyck	Van Heflin
Monsieur Beaucaire	Paul Jones	Geo. Marshall	Bob Hope, Joan Caulfield	C. Kellaway, P. Knowles, R. Owen
Easy Come, Easy Go	Ken Macgowan	John Farrow	Sonny Tufts, Diana Lynn	B. Fitzgerald, Dick Foran
Swamp Fire	Pine-Thomas	Wm. Pine	J. Weissmuller, B. Crabhe	Virginia Grey, Ed Maxwell
IN PREPARATION				
California (T)	Seton I. Miller	John Farrow	Ray Milland, B. Stanwyck	Barry Fitzgerald

RKO-RADIO PICTURES—Previewed—Ready for Release

Sing Your Way Home	S. Rogell-B. Granet	Anthony Mann	Jack Haley, Anne Jeffreys	Mary McGuire
Bells of St. Marys	Leo McCarey	Leo McCarey	Bing Crosby, Ingrid Bergman	H. Travers, Joan Carroll
Cornered	Adrian Scott	Edw. Dmytryk	Dick Powell, Walter Slezak	M. Cheirel, Jack LaRue
BACK LOG IN CUTTING ROOM				
Dick Tracy	Herman Schlom	Wm. Berke	Anne Jeffreys, Morgan Conway	Mike Mazurki
Deadline at Dawn	Adrian Scott	H. Clurman	S. Hayward, Paul Lukas	Bill Williams
Game of Death	S. Rogell-H. Schlom	Roht. Wise	John Loder, Audrey Long	Edgar Barrier
Ding, Dong William	S. Rogell-H. Schlom	Wm. Berke	Anne Jeffreys, Glenn Vernon	M. McGuire, F. Bressart
River Boat Rhythm	J. Gross, N. Holt	Les Goodwins	Leon Errol, Joan Newton	Glenn Vernon
Tomorrow is Forever	W. Goetz-D. Lewis	Irving Pichel	C. Colhert, Geo. Brent	Orson Welles, L. Watson
Men Are Such Liars	Herman Schlom	Lew Landers	Bonita Granville	Morgan Conway
A Tale of Bedlam	J. Gross-Val Lewton	Mark Rohson	Boris Karloff, Anna Lee	R. Frazier, Billy House
The Falcon's Alihi	William Berke	Ray McCarey	Tom Conway, Rita Corday	Jane Greer
Master Minds	Herman Schlom	Les Goodwins	Wally Brown, Alan Carney	Anne Jeffreys, Bela Lugosi
Kld from Brooklyn	Samuel Goldwyn	Norman McLeod	Danny Kaye, Eve Arden	V. Mayo-Vera-Ellen
Heartbeat	Roht. & Ray Hakim	Sam Wood	Ginger Rogers, J. P. Aumont	A. Menjou, B. Rathhone
Tarzan & Leopard Men	S. Lesser-B. Briskin	Kurt Neumann	J. Weissmuller, J. Sheffield	Acquanetta, Brenda Joyce
Bamhoo Blonde	S. Rogell, H. Schlom	Anthony Mann	F. Langford, R. Wade	
Silence of Hele McCord	Dore Schary	Rohert Siodmak	George Brent, Dorothy McGuire	E. Barrymore, Elsa Lanchester
This Day Forward	Wm. Pereira	John Berry	Joan Fontaine, Wally Ford	M. Stevens, A. Judge
IN PRODUCTION				
The Stranger	W. Goetz-Spiegel	Orson Welles	L. Young, Edw. Rohinson, O. Welles	Billy House
They Dream of Home	Dore Schary	Edw. Dmytryk	Dorothy McGuire, Guy Madison	
Bad Man's Territory	J. Gross, Nat Holt	Tim Whelan	Randolph Scott, Ann Richards	Gahhy Hayes, Lawrence Tierney
Lady Luck	R. Fellows, W. Duff	Ed Marin	Rohert Young	Barhara Hale, F. Morgan
Thanks, God	Jesse Lasky	Mervyn LeRoy	C. Colhert, J. Wayne	Ann Richards
Notorious	Alf. Hitchcock	Alf. Hitchcock	Ingrid Bergman, Cary Grant	
Sister Kenny	Dudley Nichols	Dudley Nichols	Ros. Russell, Alex Knox	Dean Jagger
IN PREPARATION				
Desirable Woman	Val Lewton		Joan Bennett, Chas. Bickford	
Show Business Out West	Eddie Cantor		Eddie Cantor, Joan Davis	
Galveston	J. Gross, J. R. Bren	Irving Reis	Pat O'Brien	

ADVANCE PRODUCTION CHART

PRC—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Sbadow of Terror	Jack Grant	Lew Landers	R. Frazer, Grace Gillern	Cy Kendall
Enchanted Forest	Jack Schwarz	Lew Landers	Edmund Lowe, Brenda Joyce	Harry Davenport
Club Havana	L. Fromkess-M. Mooney	Edgar Ulmer	Tom Neal, M. Lindsay	Carlos Molinos & Band
Detour	L. Fromkess-M. Mooney	Edgar Ulmer	Tom Neal, Ann Savage	Claudia Drake
Danny Boy	Martin Mooney	Terry Morris	Buzz Henry, Ralph Lewis	
How Do You Do	Harry Sauber	Ralph Murpby	Claire Windsor, F. Albertson	Cheryl Walker, Key Luke

BACK LOG IN CUTTING ROOM

Wife of Monte Cristo	Leon Fromkess	Edgar Ulmer	John Loder, Lenore Albert	Martin Kosleck
The Flying Serpent	Sig Neufeld	Leon Fromkess	Geo. Zucco, Ralph Lewis	Eddie Acoff
Strangler of the Swamp	Sam Newfield	Frank Wisbar	A. LaPlanche, R. Barratt	Chas. Middleton
I Ring Doorbells	Martin Mooney	Frank Strayer	Ann Gwynne, Bob Sbayne	Ernest Truex, Roscoe Karns
Once and For All	Harry Brash	Edger Ulmer	Nancy Coleman, Phil Reed	M. Lindsay, Reg. Toomey
Mask of Dijon	Alex Stern	Lew Landers	Eric Von Stroheim	

IN PREPARATION

Grand Central	C. Green-R. Rouse			
Queen of Burlesque	Alex Stern			

UNITED ARTISTS—Previewed—Ready for Release

The Outlaw	Howard Hughes	Howard Hughes	Jane Russell, Jack Beutell	
Getting Gertie's Garter	Edward Small	Allan Dwan	Dennis O'Keefe, M. McDonald	J. Carrol Naish, Binnie Barnes

BACK LOG IN CUTTING ROOM

A Walk in the Sun		Lewis Milestone	Dana Andrews	
Caesar & Cleopatra (T)	Gabriel Pascall		Vivian Leigb, Claude Rains	
Young Widow	Hunt Stromberg	Ed Marin	Jane Russell, L. Hayward	Faith Dorn, P. Singleton
Diary of Chambermaid	B. Bogeaus-B. Meredith	Jean Renoir	P. Goddard, Hurd Hatfield	Reg. Owen, Buzz Meredith
Whistle Stop	S. Nebenzal	Leonide Moguy	Geo. Raft, Vic McLaglen	Ava Gardner, Tom Conway
Abilene	J. Levey-H. Biberman	Ed Marin	Randolph Scott, Ann Dvorak	Ed Buchanan, R. Flemming
Duel in the Sun (T)	David Selznick	King Vidor	G. Peck, J. Jones, Joe Cotten	L. Barrymore, W. Huston
Breakfast in Hollywood	Robt. Golden	Harold Schuster	Tom Brenneman, B. Granville	Billie Burke, Zasu Pitts

IN PRODUCTION

Sin of H. Diddlebock	Preston Sturges	Preston Sturges	Harold Lloyd, Rudy Vallee	Ray Walburn, Ed Kennedy
Night in Casablanca	David Loew	Archie Mayo	Marx Bros.	Lois Collier, Chas. Drake
Scandal in Paris	Arnold Pressburger	Douglas Sirk	Geo. Sanders, Signe Hasso	Akim Tamiroff, Carole Landis

IN PREPARATION

Strange Woman	H. Stromberg-J. Chertok		Hedy Lamarr	
There Goes Lona Henry (T)	Mary Pickford			
A Lion in Streets	Wm. Cagney		James Cagney	
Bell Ami	David Loew	Albert Lewin		
Suddenly It's Spring	David Selznick		Joe Cotten, Shirley Temple	
Angel on My Shoulder	Chas. Rogers	Arcbie Mayo	Paul Muni, Claude Rains	
Petticoat Lane	Andrew Stone	Andrew Stone		
Bluebeard	Chas. Chaplin	Chas. Chaplin		
Paris Canteen	Sol Lesser		M. Dietrich, M. Chevalier	

EDITOR'S NOTE: In answer to many requests, both from exhibitors and our Hollywood subscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, in preparation, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

Previewed—Ready for Release	33
Back Log in Cutting Room	112
In Production	45
TOTAL	190

Thus we note there are 190 feature films (not including Westerns) that are either available for exhibitors now, or within the next month or so, when the current pictures now shooting are "in the can." Accordingly, if the present studio strike became serious, there is a large enough back log of pictures to keep the theaters running for over a year, particularly considering the fact that many of the big, super-attractions are being held for three and four weeks in many first run situations.

For example, Warner Bros.-First National, who used to release sixty pictures a year, released only seventeen features in the calendar year of 1944. At present there are over 100 pictures in preparation, the majority of which will go into production, in the next two or three months, PROVIDING the strike doesn't hold up set construction. The current back log of pictures, now ready for release, are valued in excess of $75,000,000, the greatest the industry has ever known.

There are several pictures classified as PREVIEWED—READY FOR RELEASE, that by the time this chart reaches our readers, will have been released, and as soon as we receive the figures on these pictures they will be removed from the production chart and placed on the page marked ALL FEATURES RELEASED IN 1945.

(T) denotes a Technicolor production.

The War is Now Over --- But Uncle Sam Still Has Many War-Time Obligations to Meet. Back Him!

Buy More Bonds

Box Office Digest's Production Chart Is Exclusive



THE BATTING AVERAGES

... for ...

1945

PRODUCERS AND ASSOCIATE PRODUCERS

	Pictures	%
Arthur Hornblow, Jr.	1	.210
Edwin Knopf	1	.203
Joe Pasternak	3	.194
Danny Dare	1	.190
George Jessel	1	.187
Louis de Rochemont	1	.182
Jos. Sistrom	1	.177
Andre Daven	1	.176
Stephen Ames	1	.173
Sol Siegel	1	.172
Arthur Freed	1	.171
Jesse L. Lasky	1	.171
Larry Weingarten	1	.170
Louis D. Lighton	2	.167
Robert Buckner	2	.167
Jerry Wald	3	.166
Felix Jackson	1	.166
Wm. Perlberg	4	.164
Wm. Jacobs	2	.164
Sam Bischoff	1	.162
Jack Chertok	1	.161
Harriet Parsons	1	.161
Sidney Buchanan	2	.160
Sam Coslow	1	.160
Wm. Pereira	1	.158
Bert Granet	1	.156
Carey Wilson	1	.155
David Lewis	1	.154
Pan Berman	1	.148
Fred Kohlmar	1	.148
E. D. Leshin	2	.147
Lamar Trotti	1	.147
Louis Edelman	2	.146
Jack Gross	3	.145
Winfield Sheehan, (dec.)	1	.144
Geo. Haight	1	.142
Bob Fellows	3	.141
Henry Blanke	1	.138
John Grant	2	.136
Theron Warth	2	.135
Sam Marx	2	.134
Paul Malvern	1	.133
Martin Gosch	1	.132
Ernst Lubitsch	1	.132
J. Robert Bren	1	.132
Adrian Scott	1	.130
Joan Harrison	1	.130
Paul Jones	1	.128
Robt. Bassler	3	.126
Milton Feld	1	.126
Nat Holt	1	.125
Islin Auster	1	.121
Howard Benedict	2	.119
Alex Gottlieb	2	.116
Pagano-Fessier	2	.116
Edmund Hartmann	2	.113
John Housenan	1	.112
Howard Welsch	1	.111
Wm. LeBaron	1	.110
Robt. Sisk	3	.109
Maurice Geraghty	2	.106
Mark Hellinger	1	.102
Jerry Bressler	1	.102

DIRECTORS

	Pictures	%
Geo. Sidney	1	.221
Alfred Hitchcock	1	.216
Robert Z. Leonard	1	.210
Tay Garnett	1	.203
Wm. Dieterle	1	.192
Elia Kazan	1	.191
Irving Cummings	1	.187
Henry Hathaway	2	.182
Walter Lang	1	.180
Stuart Heisler	1	.177
Richard Thorpe	2	.175
Hal Walker	2	.175
Frank Borzage	1	.173
Herman Shumlin	1	.172
Vincente Minnelli	1	.171
Sam Wood	1	.170
Harold Bucquet	1	.170
Irving Rapper	2	.165
Frank Lloyd	1	.163
Robert Florey	1	.163
Al Green	1	.162
Geo. Seaton	2	.162
John Cromwell	1	.161
Michael Curtiz	2	.160
Chas. Vidor	2	.160
Ed Marin	1	.158
Curtis Bernhardt	1	.156
Willis Goldbeck	1	.155
John Farrow	1	.155
Roy Rowland	1	.155
Delmer Daves	1	.153
Geo. Marshall	2	.153
Peter Godfrey	1	.152
Louis King	1	.151
Sidney Lanfield	1	.148
Wm. Wellman	2	.148
Al Lewin	1	.148
Bruce Humberstone	2	.146
Wm. Seiter	3	.144
Lloyd Bacon	1	.144
Henry King	1	.142
Edw. Dmytryk	2	.142
Raoul Walsh	3	.142
Eddie Buzzell	1	.142
Zoltan Korda	1	.140
Sylvan Simon	2	.137
Felix Feist	1	.136
Rowland V. Lee	1	.136
Ray Enright	2	.134
Lewis Allen	1	.134
Vincent Sherman	1	.134
John Brahm	1	.134
John Rawlins	1	.133
Gregory Ratoff	2	.132
Otto Preminger	1	.132
Irving Pichel	1	.128
Chas. David	2	.126
Leslie Fenton	1	.125
Chas. Lamont	2	.125
Robt. Siodmak	2	.125
Frank Tuttle	2	.124
Jene Renoir	1	.123
Allan Dwan	1	.120
Max Nosseck	2	.118
Edw. Sutherland	1	.117
Jean Yarbrough	4	.114
David Lean	1	.113
Richard Wallace	2	.141
Gordon Douglas	2	.106
Arch Obler	1	.102

ACTORS

	Pictures	%
Frank Sinatra	1	.221
Gregory Peck	2	.211
Walter Pigeon	1	.210
Bing Crosby	1	.201
Danny Kaye	1	.200
Joe Cotten	1	.192
Van Johnson	3	.190
John Payne	1	.187
Gary Cooper	1	.178
Sonny Tufts	2	.174
Paul Henreid	1	.173
Charles Boyer	1	.172
Don Ameche	1	.170
Spencer Tracy	1	.170
Dennis Morgan	2	.167
Alan Ladd	1	.167
George Raft	2	.166
James Cagney	1	.163
Robert Young	2	.158
Robert Cummings	1	.156
Humphrey Bogart	1	.156
Errol Flynn	1	.156
Geo. Brent	1	.155
Edward G. Robinson	1	.155
Eddie Bracken	2	.154
John Garfield	1	.153
Zachary Scott	2	.152
Paul Muni	2	.150
Fred MacMurray	4	.147
John Wayne	2	.145
George Sanders	3	.140
Randolph Scott	3	.138
Abbott & Costello	3	.135
Dick Powell	1	.130
Roddy McDowall	3	.128
Chas. Laughton	2	.128
Wallace Beery	1	.126
Fredric March	1	.125
Turhan Bey	2	.125
Franchot Tone	1	.123
Johnny Weismuller	1	.122
Jon Hall	2	.121
Pat O'Brien	1	.117
Geo. Murphy	1	.117
Fred Allen	1	.117
Donald O'Connor	1	.115
Wm. Bendix	2	.113
Joel McCrea	1	.112
Dennis O'Keefe	2	.112
Jos. Schildkraut	2	.111
Jack Benny	2	.110
Jack Oakie	2	.108
Jack Haley	2	.108
James Craig	3	.104
Alan Curtis	2	.102

PRODUCER-DIRECTORS

	Pictures	%
Mark Sandrich (dec.)	1	.201
Mitchell Leisen	1	.171
Victor Saville	1	.146
Wm. Seiter	1	.138
Kurt Neuman	1	.122
Andrew L. Stone	1	.115
Geo. Waggner	2	.115
Jos. Kane	2	.113
Charles Barton	1	.111
M. Powell-E. Pressburger	1	.102

ACTRESSES

	Pictures	%
Ingrid Bergman	1	.216
Ginger Rogers	1	.210
Greer Garson	1	.203
Jennifer Jones	1	.192
Betty Hutton	2	.189
Betty Grable	2	.186
Joan Crawford	1	.182
Loretta Young	1	.178
Dorothy McGuire	2	.176
Joan Bennett	1	.176
Lana Turner	2	.176
Maureen O'Hara	1	.173
Barbara Stanwyck	1	.172
Lauren Bacall	1	.172
Claudette Colbert	2	.171
Judy Garland	1	.171
Katherine Hepburn	1	.170
Deanna Durbin	1	.166
Shirley Temple	1	.164
Sylvia Sidney	1	.163
Bette Davis	1	.161
Irene Dunne	1	.160
Merle Oberon	1	.160
Margaret O'Brien	1	.155
Joan Fontaine	1	.155
Sonja Henie	1	.154
Veronica Lake	2	.154
June Haver	1	.151
Joan Blondell	2	.150
Laraine Day	2	.149
Rita Hayworth	1	.146
June Allyson	1	.144
Hedy Lamarr	1	.144
Gene Tierney	1	.142
Peggy Ann Garner	1	.142
Rosalind Russell	1	.138
Claire Trevor	2	.138
Ida Lupino	1	.134
Maria Montez	1	.133
Tullalah Bankhead	1	.132
Anne Baxter	1	.132
Anne Shirley	1	.130
Linda Darnell	2	.128
Dorothy Lamour	1	.128
Betty Field	2	.123
Ella Raines	2	.123
Susanna Foster	2	.120
Louise Allbritton	2	.117
Carole Landis	1	.117
Constance Bennett	1	.115
Peggy Ryan	4	.112

IND. PRODUCERS

	Pictures	%
David Selznick	1	.216
Samuel Goldwyn	1	.200
Hal Wallis	3	.167
Wm. Cagney	1	.163
Wm. Goetz	3	.157
Walt Disney	1	.153
Lester Cowan	2	.148
M & F. King	1	.147
Jack Skirball	2	.144
Walter Wanger	1	.142
Ben Bogeaus	1	.136
F. Mastroly-J. E. Grant	1	.133
D. Loew-R. Hakim	1	.123
Sol Lesser	1	.122
Constance Bennett	1	.115
Andrew L. Stone	1	.108

Box Office
DIGEST

VOLUME 17, NO. 9 HOLLYWOOD, CALIF., DECEMBER 8, 1945

CURRENT PREVIEWS

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"ROAD TO UTOPIA"

★

"THEY WERE EXPENDABLE"

★

"FRONTIER GAL"

★

"MASQUERADE IN MEXICO"

★

"BLACK MARKET BABIES"

★

"A LETTER FOR EVIE"

★

"A GAME OF DEATH"

★

"AN ANGEL COMES TO BROOKLYN"

★

"THE FATAL WITNESS"

★

"A WALK IN THE SUN"

★

"HOUSE OF DRACULA"

★

GETTING GERTIE'S GARTER"

★

"VACATION FROM MARRIAGE"

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"TOKYO ROSE"

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The Box Office Reports

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"Saratoga Trunk"

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Box Office Digest..
"HONOR BOX"

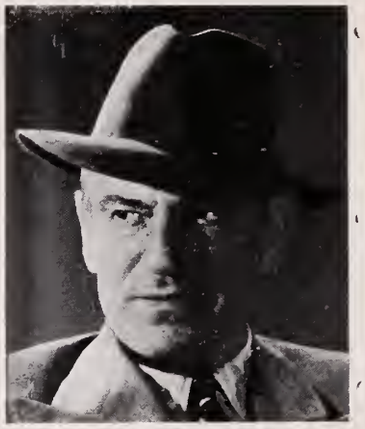
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207%



JACK L. WARNER



HAL B. WALLIS



SAM WOOD



GARY COOPER



INGRID BERGMAN

THE PICTURE

V-P in Charge of Production
Jack L. Warner

Producer
Hal B. Wallis

Director
Sam Wood

Screenplay
Casey Robinson

From novel by
Edna Ferber

Photography
Ernie Haller

Music
Max Steiner

Musical director
Leo F. Forbstein

Film editor
Ralph Dawson



FLORA ROBSON

THE PLAYERS

Gary Cooper
Ingrid Bergman
Flora Robson
Jerry Austin
John Warburton
Florence Bates
Curt Bois
John Abbott
Ethel Griffies
Maria Shelton
Helen Freeman
Sophie Huxley
Fred Essler
Louis Payne
Sarah Edwards
Adrienne D'Ambricourt

The Box Office DIGEST

The Industry's Distinctive Weekly

News Makes Talk

An Editorial by ROBERT E. WELSH

News events of the period that has passed since our last issue take the editorial attention this week. The shape of many things to come may well be foreshadowed by the news columns.

There is Eric Johnston's appointment of Byron Price as a vice-president of the Hays — pardon — the Motion Picture Producers and Distributors organization. Or, is that title still correct? We can't keep up.

Mr. Price's appointment, aside from the real value of his future services to the industry, has had tremendous importance in the matter of industry prestige.

Few of the men who fought the war out in important Washington posts, amidst a welter of sniping, recriminations, and only occasional bouquets, came through with colors so bravely flying as Byron Price.

The editorial reaction to his appointment, from newspapers and news weeklies, is in itself high praise for the Eric Johnston acumen.

* * *

Just picture the spot on which Byron Price sat during the war.

He was a CENSOR. Did anyone ever hear before of a popular censor, and how often have we even heard of respected censors?

The most finicky, complaining, carping critics in the human race are newspaper men — particularly when they are discussing a fellow newspaperman, or, more exactly, one who has temporarily strayed from the corral to other fields.

Well, here were the boys with a full sized target — Byron Price.

It could have been open season on Price from the day of his appointment, with the shot guns roaring, the snipers' rifles zinging.

It may be a miracle — or more likely it was the man — but Byron Price came through without even showing the effects of a BB pellet.

That's achievement.

What value will it be to the motion picture industry?

Great value. Whether his talents are exercised in its internal problems or in its public relations, the value of Byron Price will be in the qualities that distinguished his war service.

He is respected for integrity, he has the real newspaperman's objective and open-minded approach to affairs, his few public statements have been in the honest language of plain words, and outspoken thought.

The industry is fortunate.

* * *

Second among the news items of the week to deserve more than passing headline importance is the involved operation that has created a new globe-circling organization through a joining of hands by International, Universal and J. Arthur Rank.

Mr. Rank's motion picture interests are so vast, so geographically astounding, that his plans for the future in a highly competitive world market have long been of tantalizing interest to our leading American industrialists.

He has given us one answer, or hint.

Mr. Rank, it is evident, is not the man to sit in his own backyard and defy the world. He seeks cooperation that puts him right in the other fellow's backyard. Or, I should probably say, that takes the fences down.

The move by which a new over-all world organization has been created, while at the same time International, Universal, and Mr. Rank, all retain the individuality they possessed in their particular fields is something of an epic chapter in world economics.

And something of a tribute to two American organizations that they rated consideration for such a merger of forces by the astute Mr. Rank.

To William Goetz and Leo Spitz of International, a comparative infant in our ranks, it must be an especially happy and encouraging event.

To Nate Blumberg, who has built the new Universal out of one of the industry's traditional institutions, also go our congratulations.

DISTRIBUTOR'S BATTING AVERAGE FOR '45

1.	WARNER BROS.	15	Releases	144
2.	20TH CENTURY-FOX	22	Releases	141
3.	MGM	21	Releases	141
4.	PARAMOUNT	18	Releases	138
5.	UNITED ARTISTS	16	Releases	130
6.	RKO-RADIO	30	Releases	115
7.	UNIVERSAL	37	Releases	102
8.	COLUMBIA	34	Releases	94
9.	REPUBLIC	32	Releases	88
10.	MONOGRAM	13	Releases	84
11.	PRC	21	Releases	80
		261	Releases	

F.l.a.s.h.e.s . KEEPING UP WITH THE STUDIOS

20th - Fox

★★★ Darryl Zanuck has closed a four year deal with Dave Rose by which the composer will do the score on at least one 20th picture a year for that period. First on the slate is "Ramona," which William Bacher produces.

★★★ Carole Landis drew a suspension as a result of disagreement over proposed role in "Somewhere in the Night."

★★★ The George Jessel production slate now includes plans for a Technicolor musical built around the career of Joe Howard, and hitched to his famous song, "I Wonder Who's Kissing Her Now."

★★★ Herbert Leeds has been assigned to direction of "It Shouldn't Happen to a Dog." Mebbe this title is a gag.

★★★ Henry Fonda draws the top male spot in "My Darling Clementine," with Jeanne Crain and Linda Darnell in the important femme spots.

★★★ Among recent options lifted: Perry Como, Barbara Whiting, James Gleason and Richard Crane.

★★★ Ray McCarey will direct "Strange Triangle" in the Bryan Foy unit.

★★★ Production chief Darryl Zanuck squeezed time out for a Mexican hunting trip.

Republic

★★★ Frank Borzage may direct "That Man Malone" with John Wayne before the star begins on his new producer-actor contract. Wayne must also first finish with Claudette Colbert in "Without Reservations" at RKO.

★★★ James Lydon draws the top male spot in the next Jane Withers yarn, "Lonely Hearts Club," scheduled for a late December start.

★★★ Allan Dwan has closed for a much sought original, "Rendezvous With Annie," and it goes on his slate as second under the new producer-director deal.

★★★ Producer Herman Millakowsky has left Republic to embark on an independent production venture.

★★★ Robert Armstrong is the latest cast addition to "Gay Blades," a George Blair producer-director chore.

★★★ At the first meeting of Republic Pictures Corporation, the firm deriving from the merger of Republic, Setay Corp., and Consolidated Film Industries, Herbert J. Yates, Sr., was elected president. Others elected were: James R. Grainger, executive vice president; Walter L. Titus, Jr., vice president; Edward L. Walton, vice president; Arthur J. Miller, vice president; John O'Connell, vice president; Herbert J. Yates, Jr., treasurer; Joseph E. McMahon, secretary; A. E. Schiller, assistant secretary; N. K. Loder, assistant secretary; Ira Johnson, assistant secretary; Robert V. Newman, assistant secretary; John Petrauskas, Jr., assistant treasurer; Richard Rodgers, assistant treasurer; and Robert V. Newman, assistant treasurer. Members of the board of directors are Herbert J. Yates., Sr., chairman; James R. Grainger, Walter W. Vincent, Carleton A. Connell, Walter P. Stevens, James MacPherson, Albert W. Lind, Frederick R. Ryan, Herbert J. Yates, Jr., Walter L. Titus, Jr., Edward L. Walton, Arthur J. Miller, William German, and John O'Connell.

RKO - Radio

★★★ Liberty, getting under way on its coming RKO productions, has signed Lester Koenig as a writer and associate producer.

★★★ Studio head Charles Koerner made a 10-day trip to Mexico City to join Prexy Peter Rathvon there for inspection of the company's Mexican studios.

★★★ Plans are under way for production of an exploitation special "Hirohito's Children," along the lines of the highly successful "Hitler's Children." Richard O. Fleischer, who has done the "This is America" series, will direct.

☆★★ "Christabel Caine" will be the first Henry Fonda subject for RKO on his new five-year one-a-year contract. Production awaits availability of Joan Fontaine, who will have the top femme spot.

★★☆ Dudley Nichols has added Charles Kemper to the cast of his forthcoming "Sister Kenny" special.

Monogram

★★★ Steve Broidy, newly elected president of Monogram, was honor guest at the latest dinner of the Independent Motion Picture Producers Association, with Monogram's Board Chairman Ray Johnston and production chief Trem Carr the special hosts.

★★★ The big new deal between Roy Del Ruth and Monogram is already in action with announcement that the first subject planned is a story called "It Happened on Fifth Avenue."

★★★ King Brothers have set February 1st as starting date on their next, an original titled "The Hunted."

★★★ Shooting gets under way this week on the latest Charlie Chan, this time "Charlie Chan in Alcatraz," with Phil Karlson directing and James Burkett producing.

★★★ Will Nigh has been tagged for direction of the next Cisco Kid episode.

★★★ Producer James Burkett has bought a dog yarn, "The Shepherd's Dog," from an original by Wally Klein with the services of the writer's own dog included in the deal.

★★★ Producer Scotty Dunlap has set his next year's deal with Johnny Mack Brown, continuing the series, but with an increase in the number of extra budgetted numbers.

Paramount

★★★ Claude Binyon's first under new ticket will be production of "Abigail, Dear Heart."

★★★ Seton I. Miller has been assigned production of "The Griswold Story."

★★★ Pine-Thomas have added "Seven Were Saved" to their schedule.

Here and There

★★★ Bill Goetz, International production head, announces purchase of a novel, "My True Love" which will probably go on the slate as No. 1 for newly signed producer Joe Sistrom.

★★★ Script of "Abie's Irish Rose" appears to be in shape for director Eddie Sutherland to plan a shooting start sometime in January.

★★★ Alfred Hitchcock and Carey Grant have been forced to postpone their plans for a modernized "Hamlet," due to prior commitments on both sides. It is now planned for a late Autumn, 1946, production.

★★★ Harry Sherman, returning to the wars with a Joel McCrea special, "Ramrod," has signed Jack Moffitt to do the screenplay on the story, with a February shooting start in mind.

★★★ Mary Pickford has decided to call off production plans for an extended period. This shelves "There Goes Lona Henry."

★★★ Sam Bischoff, lining up on his new independent venture, has added John Steinbeck's novel "Cup of Gold" to his list. "Mr. District Attorney" is still the first consideration.

★★★ Barry Buchanan is at his desk as local advertising and publicity head for United Artists, succeeding John Harkins.

★★★ Paul McNamara, David Selznick's advertising and publicity chief, made a rush New York trip for conferences on selling of "Duel in the Sun," which now has an April pre-release date in sight.

★★★ Seymour Nebenzal, United Artists producer, has set up a $200,000 advertising campaign for his just completed picture. "Whistle Stop," which has George Raft in the top spot.

The Box Office: "Saratoga Trunk" Clicks for Warners - Wallis - Cooper - Bergman

By NORMAN WEBB

Of Seventeen New Releases in the Past Two Weeks, One Ran Over 200%, Six Ran Over 100%, and Ten Came Through Okay

WARNERS—1 Release

Warner Bros. have their biggest box office hit in some time with Edna Ferber's "Saratoga Trunk," which although produced back in 1943, is only now being released, with the first opening showing a strong 207 per cent.

Gary Cooper and Ingrid Bergman are co-starred in this romatic tale of old New Orleans and Saratoga which takes place at the turn of the century. Since Cooper has long been a top star, and with Ingrid Bergman moving into position as the screen's top box office actress, this picture is bound to be a big hit right on down the line. The featured cast is headed by Flora Robson, Jerry Austin, John Warburton and Florence Bates.

Hal Wallis, who now has his own independent Paramount unit, produced "Saratoga Trunk" as one of his final pictures before leaving Warner Bros., and Sam Wood directed.

Due to the fact that this picture has all of the necessary strong box office ingredients, and runs two hours and fifteen minutes, it will probably be single billed in most situations, and is a definite hold-over picture.

FOX—2 Releases

20th Century-Fox Exchanges have two new releases, one from their own studio, and one independent production, and both are doing good box office business. "Fallen Angel," 153 per cent, marks the return of Alice Faye to the screen, following the birth of her second baby. This strong murder melodrama is quite a new type of vehicle for Miss Faye, who in the past has scored so heavily in big Technicolor musical extravaganzas which have generally run quite a bit higher at the box office.

There have been numerous complaints from both the critics and theater patrons that Alice doesn't sing a single number in "Fallen Angel"—and of course the same thing occurred when Judy Garland didn't render any musical numbers in "The Clock." However, Darryl Zanuck has already announced that Miss Faye's next picture will be a musical. Co-starred with Miss Faye are Dana Andrews and Linda Darnell, both of whom have gained consistently at the box office in the past year.

PICTURES "GOING UP"

		Was	Now
Spellbound	U.A.	216	232
Dolly Sisters	FOX	187	191
State Fair	FOX	180	184
Spanish Main	RKO	177	184
Her Highness & the Bell Boy	MGM	144	157
Jr. Miss	FOX	142	146
Dangerous Partners	MGM	88	92

17 NEW RELEASES NOT IN LAST ISSUE

		%	We Est.
Saratoga Trunk	WAR	207	210
Fallen Angel	FOX	153	160
She Wouldn't Say Yes	COL	146	145
Then There Were None	FOX	143	140
This Love of Ours	UNIV	142	140
Dakota	REP	141	135
Hold That Blonde	PAR	133	135
Mexicana	REP	97	100
Enchanted Forest	PRC	93	90
My Name Is Julia Ross	COL	91	85
Girls of the Big House	REP	83	85
Can't Do Without Love	COL	82	85
Crime Dr.'s Warning	COL	81	80
Strange Confession	UNIV	81	85
Detour	PRC	81	80
Club Havana	PRC	81	80

The featured cast includes Ann Revere, Percy Kilbride, Bruce Cabot, Charles Bickford and John Carradine. Otto Preminger produced and directed.

"And Then There Were None," 143 per cent, based on Agatha Christie's successful New York play "Ten Little Indians," is Fox's second release. This picture, which was produced on the Goldwyn lot, was originally intended for United Artists release. However, after many financial difficulties, Harry Popkin formed Popular Pictures and took over, along with producer-director Rene Clair, and turned out an excellent box office picture, especially considering there are no very strong marquee names.

Barry Fitzgerald, Louis Hayward, Walter Huston are co-starred in this gripping murder mystery and June Duprez, Roland Young, C. Aubrey Smith and Mischa Auer are featured.

COLUMBIA—4 Releases

Columbia Exchanges have four new releases, one a big box office hit; two better-than-average programmers, and one English importation.

"She Wouldn't Say Yes," 146 per cent, co-starring Rosalind Russell and Lee Bowman, is Columbia's strongest offering. The supporting cast in this fast moving comedy-romance includes Charlie Winninger, Adele Jergens and Harry Davenport. Virginia Van Upp produced, and Al Hall directed.

"My Name Is Julia Ross," 91 per cent, a strong psychological melodrama, appears to be a "sleeper," as this programmer is getting strong reviews and pulling a healthy box office, especially considering the lack of big marquee names.

Nina Foch, Dame Mae Whitty and George Macready are co-starred with Doris Lloyd and Roland Varno featured. Joe Lewis directed for producer Wally MacDonald.

Columbia's third release, "You Can't Do Without Love," 82 per cent, is a pleasing musical comedy programmer, that will make a good filler. The picture was produced in England, and there are no players in the cast known to American fans. Walter Forde directed for producer Ben Henry.

"Crime Doctor's Warning," 81 per cent, Columbia's fourth and last release, is the latest in the Crime Doctor series starring Warner Baxter. The featured cast includes Coulter Irwin, Dusty Anderson, Miles Mander and Edward Cianelli. William Castle directed for producer Rudy Flothow.

UNIVERSAL—2 Releases

Universal Studios have two new releases, one a strong box office attraction, while the second is just an average programmer.

"This Love of Ours," 142 per cent, is a touching melodrama of mother love and sacrifice, starring Merle Oberon, that is pulling very good business and is being held over in most situations. Charles Korvin is Miss Oberon's new leading man, and Claude Rains is also co-starred.

Sue England portrays Miss Oberon's little daughter, and Carl Esmond, Jess Barker and Harry Davenport are also in the featured cast.

William Dieterle turned in a fine directorial job for producer Howard Benedict.

Universal's second release "Strange Confession," 81 per cent, is the latest in the Inner Sanctum Mystery series, and this one is running about par. Lon Chaney, J. Carrol Naish and Brenda Joyce are co-starred. John Hoffman directed for producer Ben Pivar.

REPUBLIC—4 Releases

"Dakota," 141 per cent, is Republic's best of three new releases, and furthermore,

(*Continued on Page* 16)

PICTURES "GOING DOWN"

		Was	Now
Confidential Agent	WAR	172	153
George White's Scandals	RKO	136	130
A & C In Hollywood	MGM	132	126
Uncle Harry	UNIV	130	121
That Night With You	UNIV	123	116

"Road to Utopia"

Paved with Box Office Gold

(PARAMOUNT)

The Digest's Box Office Estimate:

200%

Producer ..... **Paul Jones**
Director ..... **Hal Walker**
The Players: Bing Crosby, Bob Hope, Dorothy Lamour, Hillary Brooke, Douglas Dumbrille, Jack LaRue, Robert Barrat, Nestor Paiva.
Photography ..... **Lionel Lindon**
Time ..... **90 minutes**

It is either naive or presumptuous of a reviewer to mention the box office certainties of "Road to Utopia." They will have to build bigger marquees to contain the atomic strength of Crosby-Hope-Lamour.

Meanwhile, it is the reviewer's province to state whether the audience values will match the standing-room-only draw. That is easy—they will.

Producer Paul Jones and director Hal Walker have combined with their talent and their drawing cards to repeat, and possibly top, the "Road" series. Where they are going from here is anybody's guess, but if they take the high road or the low road the fans will follow them for all-out zany fun and complete release from all the major and minor problems of a screwy world.

It is a burlesque on the average run of movies, and the making of them. The world is its oyster, with accents on the Barbary Coast and Alaska of the Gold Rush days. We are guided along a devious road — it shoots off at any tangent that holds the slightest promise of a laugh — by narrator, Robert Benchley, the late writer and player being just as confused as we are, but managing to keep us fairly close to the beam.

Description of story or incident is only spoiling the fun. In the first place, there isn't much story; in the second, there is too much rich incident of the apparently spontaneous type that must be seen to be fully appreciated.

For the trio of stars it is a romp. With Paul Jones at the production helm, and Hal Walker directing, the stars and support appear to be enjoying a paid-for holiday. And since they must have worked very hard, all of them, this is a statement that must be taken with deferential consideration.

While song writing names do not go up on the marquee, it is important to record that the principal numbers bear that Johnny Burke-James Van Heusen tag. That is just as safe an insurance policy as the names of the stars. "Would You" and "Anybody's Dream" are two of their contributions to "Utopia" that you will be hearing and plenty.

Hillary Brooke deserves special mention in the excellent support list.

Exhibitor's Booking Suggestion: What do you need us for? . . . Previewed Nov. 27th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "It is to be hoped that the solid smash of 'Utopia' at the box office will give Jones the go-ahead on some more of the same."

VARIETY: "Box office receipts should do a double take with 'Road to Utopia'."

CURRENT PREVIEWS

		%
ROAD TO UTOPIA	PAR	200
THEY WERE EXPENDABLE	MGM	120
MASQUERADE IN MEXICO	PAR	140
FRONTIER GAL	UNIV	135
A WALK IN THE SUN	20TH-FOX	125
HOUSE OF DRACULA	UNIV	125
GETTING GERTIE'S GARTER	SMALL-UA	115
VACATION FROM MARRIAGE	MGM	110
TOKYO ROSE	PAR	90
BLACK MARKET BABIES	MONO	90
A LETTER FOR EVIE	MGM	90
A GAME OF DEATH	RKO-RADIO	90
AN ANGEL COMES TO BROOKLYN	REP	85
LIFE WITH BLONDIE	COL	80
THE FATAL WITNESS	REP	80
ROCKIN' IN THE ROCKIES	COL	80

"House of Dracula"

Rents Rooms to All Chillers

(UNIVERSAL)

The Digest's Box Office Estimate:

125%

Producer ..... **Paul Malvern**
Director ..... **Erle C. Kenton**
The Players: Lon Chaney, John Carradine, Martha O'Driscoll, Lionel Atwill, Jane Adams, Onslow Stevens, Ludwig Stoessel, Glenn Strange, Skelton Knaggs, Joseph E. Bernhard, Dick Dickinson, Fred Cordova, Carey Harrison.
Photography ..... **George Robinson**
Time ..... **67 minutes**

Come one! Come all! It's the circus convention of what-is-its—Universal's three ring presentation of the weird characters who have done so well by Universal's coffers. Coffers, we said, not coffins.

Producer Paul Malvern and director Erle C. Kenton have combined on a humdinger of a number for the Universal parade of eccentricities, probably the horror picture that will take the year's top money honors in its highly competitive field.

The char-ac-ters are all there, their story has been well scripted, the Kenton directorial touch keeps them within such bounds of near-reason as horror pictures can get, while not pulling any punches on the socko shrieks that they must offer. It is a workmanlike, smoothly efficient directorial contribution that Kenton has made and Malvern has guided.

We would try to give you a straight lined account of the plot but fear that this is impossible, so will fall back on telling you the folks whom you will meet. There is that foolish Dr. Edelman, Onslow Stevens, who takes over a home in which to specialize on his ideas of making bones like rubber — so they will never break, but even if they tear you can get a patch at the nearest gas station. He's foolish because he doesn't know that down in the cellar there is a coffin in which Dracula, John Carradine, has taken up residence again — due no doubt to the housing shortage. He is doubly foolish when he allows The Wolf Man, Lon Chaney, to come for treatment. After that, what would you expect? Of course, Frankenstein's monster wants to get into the act. He does.

Oh yes, there is a romantic note, Martha O'Driscoll handling this chore pleasantly with Lon Chaney.

All the players are on their toes for effective performances, but chief asset of the picture is consistently maintained suspense and crescendo reached for top moments by the script and direction.

Exhibitor's Booking Suggestion: A honey for the horror addicts. . . . Previewed Nov. 28th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Mighty good show . . . should match, and possibly even better, hit grosses of 'House of Frankenstein'."

VARIETY: "Upholds traditions of company's past offerings in this field."

★ BOX OFFICE [illegible]ST *Honor Box* FOR THIS WEEK ★

A Hal B. Wallis Production

☆ "SARATOGA TRUNK" ☆

★ BOX OFFICE DIGEST **Honor Box** FOR THIS WEEK ★



Gary Cooper

☆ # "SARATOGA TRUNK" ☆

A WARNER BROS. PICTURE—A HAL B. WALLIS PRODUCTION



Ingrid Bergman

"SARATOGA TRUNK"

A WARNER BROS. PICTURE—A HAL B. WALLIS PRODUCTION

"They Were Expendable"

Has John Ford Touch

(MGM)

The Digest's Box Office Estimate:

180%

Associate producer ..... Cliff Reid
Director ..... John Ford
2nd Unit Director ..... James Havens
The Players: Robert Montgomery, John Wayne, Donna Reed, Jack Holt, Ward Bond, Marshall Thompson, Paul Langton, Leon Ames, Arthur Walsh, Donald Curtis, Cameron Mitchell, Jeff York, Murray Alper, Harry Tenbrook, Jack Pennick, Alex Havier, Charles Trowbridge, Robert Barrat, Bruce Kellogg, Tim Murdock, Louis Jean Heydt, Russell Simpson, Vernon Steele.
Photography ..... Joseph H. August
Time ..... 136 minutes

A new John Ford picture is an event in any picture season. So, when the screen receives a picture made by our outstanding John Ford while he was Captain John Ford, USN, and treating of a uniquely heroic chapter of naval history and American history, the event is doubly important.

"They Were Expendable," from the widely selling William L. White book, was made for MGM while Ford was on special leave from the Navy, and has all the powerful impact that civilian John Ford would give any celluloid footage, inspired to execution by the labor of love of a Captain John Ford, USN.

There are preliminary worries box office wise about whether American audiences have forgotten there was a war, and the boys who won that war, but we will trade the worries for a John Ford picture, and then top you with the names of Robert Montgomery and John Wayne for the marquee.

William L. White's story concerned those vagrant heroes of the war who were stranded on diminutive PT boats in the Pacific in the war's initial maelstom, and who lived beyond all normal hopes to write a glorious page in the annals of man's heroism.

There are brave deeds, but none are false. These are American boys doing American things, and John Ford is the honest chronicler of those boys and their deeds. They were "expendables," but their efforts were not expended in vain as long as history is written and Ford's picture lives to tell of them.

Robert Montgomery — Comdr. USNR — and John Wayne share the top spots, with performances that in sincerity and skill will always be high in their lists. Balance of the cast is typically hand-picked Ford type — such authentic figures as Jack Holt — Uncle Sam's Army — Ward Bond, Leon Ames, for example. Donna Reed impresses in the brief moments of the picture's only feminine character as a nurse at Bataan.

Production is on the exacting MGM scale, with a roster of credits needed to do justice to all technical departments concerned. Cliff Reid rates a bow for a tough associate producer assignment, capably executed.

Exhibitor's Booking Suggestion: One of the year's big ones. . . . Previewed Nov. 18th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Nothing has been slighted in bringing the best seller to full fruition in its screen transcription."

VARIETY: "Top example of artistically honest picture making."

"Masquerade in Mexico"

Flash Leisen Offering

(PARAMOUNT)

The Digest's Box Office Estimate:

140%

Producer ..... Karl Tunberg
Director ..... Mitchell Leisen
The Players: Dorothy Lamour, Arturo de Cordova, Patric Knowles, Ann Dvorak, George Rigaud, Mikhail Rasumny, Martin Garralaga, Billy Daniels, Natalie Schafer, the Guadalajaro Trio.
Photography ..... Lionel Linden
Time ..... 97 minutes

The Mitchell Leisen flair for flashy showmanship, this time used to enhance the solid marquee draw of Dorothy Lamour, sum up "Masquerade in Mexico." Plus the fact that Arturo de Cordova is also building a following.

It is a light subject in story content, and treated in light manner by Leisen. He is content to carry us along a merry path, satisfying the eye and ear pleasantly as we go, taking the comedy as it comes and not straining too hard at any point.

Our tale is of a gal who "masquerades in Mexico." Dorothy, facing a customs inspection at the border, finds herself mysteriously gifted with a stolen diamond. She rids herself of the dangerous cargo, but that escape is only the stepping stone to adventures when she finds herself penniless in Mexico, and hired by a wealthy man to help straighten out his marital woes. The principal woe being bull-fighter Arturo De Cordova.

The picture has been richly dressed, and it can be accented that the rich dressing also applies to Miss Lamour, who is presented in stunning fashion. Ann Dvorak takes full advantage of a siren's role, while de Cordova registers as the Latin heart-palpitator. Support is excellent in limited opportunities.

Exhibitor's Booking Sugestion: Pleasant entertainment. . . . Previewed Nov. 23rd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "For the most part is pretty empty entertainment."

VARIETY: "Amusing and melodie."

"Tokyo Rose"

Will Get 'Em and Please 'Em

(PARAMOUNT)

The Digest's Box Office Estimate:

90%

Producers ..... William Pine, William Thomas
Director ..... Lew Landers
The Players: Byron Barr, Osa Munson, Don Douglas, Lotus Long, Richard Loo, Keye Luke, Grace Lem, Leslie Fong, H. T. Tsiang, Larry Young, William Challee, Chris Drake, James Millikan, Al Ruiz, Blake Edwards, Eddie Luke.
Photography ..... Fred Jackman, Jr.
Time ..... 69 minutes

There was obvious money value in any picture that could be tagged "Tokyo Rose," and if you didn't think that a script could be written about that title which would stand up as satisfying motion picture, then you are not well acquainted with the billyboys, William Pine and William Thomas.

"Tokyo Rose" delivers both from the exploitation angle honestly developed, and as fast action meller picture entertainment. The script gives an almost believeable presentation of the Tokyo Rose our imaginations have conjured, it gets us to accept an active underground in Japan working for the common cause, and the Lew Landers' direction keeps the pace moving so well that you don't give a darn about credibility so long as those cops and robbers up there on the screen are doing their stuff.

The picture lands us right in Japan for our 69 minutes adventure. There is a captured Yank flyer—and other soldier prisoners. There are helpful neutrals. More important—there are underground workers—here represented by the pick of Hollywood's very capable Oriental appearing troupers. There are dastardly Japs, reluctantly played by members of the same group. And about all—there is that radio voice of Tokyo Rose.

Plot basis is built around the job of evacuating the Yank aviator prisoner after his escape, the decision to take Tokyo Rose along in the rescuing submarine, and limited only when the boys hit the high note of thrill close to the 69 minute mark.

The cast has been very well chosen, with principal new interest in the fast that Byron Barr, as the motivating American soldier, registers for further consideration. Other roles are in the hands of Hollywood stalwarts.

Exhibitor's Booking Suggestion: Will pay off. . . . Previewed Nov. 27th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Timely melodrama . . . large amount of motion, none of it lost."

VARIETY: "Fast-moving, punchy melodrama that will add box office draw to any double bill."

"Walk in the Sun" Brings Favorable Comparisons

(20TH CENTURY-FOX)

The Digest's Box Office Estimate:

125%

Producer-director ..... **Lewis Milestone**
The Players: Dana Andrews, Richard Conte, George Tyne, John Ireland, Lloyd Bridges, Sterling Holloway, Norman Lloyd, Herbert Rudley, Richard Benedict, Huntz Hall, James Cardwell, George Offerman, Jr., Steve Brodie, Matt Willis, Chris Drake, Alvin Hammer, Victor Cutler, Jay Norris, John Kellogg.
Photography ..... **Russell Harlan**
Time ..... **117 minutes**

The temptation to comparisons comes quickly in the case of "A Walk in the Sun," and such temptation is always proof that the picture to be discussed has the atmosphere of greatness.

In the case of "A Walk in the Sun," first and obvious attempt at parallels is with producer-director Lewis Milestone's own landmark of screen history, "All Quiet on the Western Front." And it is fulsome and deserved praise for Milestone to state that, with due allowance for the aura created by memory, the current offering comes off very well indeed.

The other inevitable comparisons will be with the more recent screen productions which treat, or attempt to treat, with the lowly slug-it-out soldiers of World War II — probably even very specifically with "G-I Joe." In these comparisons "A Walk in the Sun" walks alone — and in the leading platoon.

This is gripping, tense drama, from start to finish, but at all times with the leavening relief of human peccadillos. Of course, it treats of war and battle — but Milestone wisely gives you that war and battle through his humans, and not in objectionable pictorial documentation.

His story is simple. We meet a landing party heading towards the unknown hell of an Italian beachhead. We follow them on to the beach, the loss of their lieutenant commanding, and start to ponder with them their assignment — the destruction of a certain bridge. We can't get to know all the company, but those whom Milestone has selected for our closer acquaintance are varied, colorful, and pregnant with the reactions and emotions that make for "theater."

Milestone, and the spectator, travel along with these boys, Texans, we are told, but all of them the spirit and flesh of all our boys. Milestone travels honestly, he never seems to strain, events of battle and the inner secrets of human character appear to be carrying him as much as us.

An all-male cast responds to the sincerity and inspiration of Milestone's direction with a galaxy of fine performances. Dana Andrews tops a long series of fine performances in he-American roles. But story structure is such that there is little to choose in opportunity or delivery between top-billed Andrews and others of the group such as Richard Conte, George Tyne, John Ireland, Norman Lloyd and Sterling Halloway. All are good, with young Ireland registering particularly for future promise and Conte giving ample proof that he is worthy of the build-up 20th-Fox plans for him.

Milestone produced "A Walk in the Sun" independently, with Darryl Zanuck grasping the opportunity to release it under the 20th-Fox banner. Production values are impressively realistic, with Russell Harlan's photography an important factor in that result.

Exhibitor's Booking Suggestion: The New York opening will be an important clue to the box office possibilities. . . . Previewed Nov. 27th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Not since he made 'All Quiet on the Western Front' has Lewis Milestone had such distinguished success as he marks up with 'A Walk in the Sun'."

VARIETY: "A first class job of picture making."

"Vacation from Marriage" Okay Korda-British Offering

(MGM)

The Digest's Box Office Estimate:

110%

Producer-director ..... **Alexander Korda**
The Players: Robert Donat, Deborah Kerr, Glynis Johns, Ann Todd, Roland Culver.
Photography ..... **Georges Perinal**
Time ..... **94 minutes**

British-made, but with the Hollywood touch of veteran Sir Alexander Korda, this MGM release will give a large measure of audience satisfaction while its box office draw rests on such memory strength as Robert Donat possesses.

It is a story of Britain in the war, but not the war of shooting so much as the war of the individual characters and the things that happened to their minds and hearts. The "vacation from marriage" mentioned in the title is the three-and-a-half-year period during which mild-mannered Richard Wilson — Robert Donat — and his wifey, Deborah Kerr, are separated.

Donat has been a Milquetoast, wifey, a shy little thing. Naval service not only overcomes Donat's weakness for seasickness, but also service as a Wren brings out hidden possibilities in wifey.

This separation and reunion yarn is told in a delightful script, with superb playing, and sensitive direction. American audiences, expecting a top performance from Donat, will meet a new enthusiasm in Deborah Kerr as his wife, and find the support up to the customary high British casting.

Exhibitor's Booking Suggestion: Thoroughly enjoyable, not automatically sold. . . . Previewed Nov. 20th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Alexander Korda has done a splendid job."

VARIETY: "A very human and entertaining story."

"A Game of Death" Meets Fine Title's Challenge

(RKO)

The Digest's Box Office Estimate:

90%

Executive producer ..... **Sid Rogell**
Producer ..... **Herman Schlom**
Director ..... **Richard Wise**
The Players: John Loder, Audrey Long, Edgar Barrier, Russell Wade, Russell Hicks, Jason Robards, Gene Stutenroth, Noble Johnson, Robert Clarke.
Photography ..... **Roy Hunt**
Time ..... **72 minutes**

Richard Connell's "The Most Dangerous Game" turns up in every prize list or anthology of modern thriller yarns, and it did right well by RKO and box offices many years ago with Joel McCrea and Fay Wray in the leads.

It should repeat in this very well conceived and executed new version. The basic theme can never lose any of its powerful attraction, producer Herman Schlom and director Robert Wise have given it intelligent production with added musical effectiveness to enhance original values.

You recall the story about the big game hunter who had run out of worthy animal targets, and creates and grasps his opportunity for "the most dangerous game" by hunting down a hapless group of humans.

Edgar Barrier is soundly menacing as the hunter. More pleasant characters are neatly handled by John Loder, Audrey Long, and Russell Wade. Support is excellent, with Gene Stutenroth and Noble Johnson scoring particularly.

Music and photography play so important a part in the creation of a sustained atmosphere that mention should be given Paul Sawtelle on the music and Roy Hunt on the cameras.

Exhibitor's Booking Suggestion: Safe and sound on the horror circuit. . . . Previewed Nov. 22nd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Bids fair to make the grade as a masterwork in its field."

VARIETY: "Stacks up as suitable program material."

"Frontier Gal"

(UNIVERSAL)

The Digest's Box Office Estimate:

135%

Written and produced by (Michael Fessier and (Ernest Pagano
Director ..... Charles Lamont
Executive producer ..... Howard Benedict
The Players: Yvonne De Carlo, Rod Cameron, Andy Devine, Fuzzy Knight, Andrew Tombes, Sheldon Leonard, Beverly Simmons, Clara Blandick, Jan Wiley, Frank Lackteen.
Photography ..... (George Robinson (Charles P. Boyle
Time ..... 84 minutes

The Fessier-Pagano team strays from the path of ultra-sophistication to show that if you have the "know-how" it is just as easy to give the class touch to lusty Western meller-dramatics, strongly impregnated with sex, and gloriously decorated by Technicolor.

Universal has a money maker here. While Yvonne DeCarlo is only making her second screen appearance, the healthy grosses garnered by "Salome" will grease the way for this one, and she repeats as a definitely colorful individual screen personality.

Also, let it be recorded, that Universal has very likely hit another jackpot in five-year-old Beverly Simms. For which, with all due credit to the tyke's amazing talent, a bow to director Charles Lamont, who had much to do with an infant money-maker of some years ago, Baby Sandy. Director Lamont also knew another youngster of whom you may have heard, Shirley Temple.

True to the best traditions of the genre, Fessier and Pagano start us off with a chase, then continue to pile on the action, without any perceptible pause in pace for the desired moments of sultry song from Miss DeCarlo. In fact it is Rod Cameron who is being chased, and Miss DeCarlo, running a frontier saloon, who saves him, temporarily, later snags him into matrimony, and is awaiting him after he does a six-year stretch — with their offspring, Baby Beverly.

Will Be Money Hostess

The balance is kept neatly between meller and heart throb — occasionally giving a tongue-in-cheek impression — and sprinkled with the proper amount of comedy. In this department Andy Devine, Fuzzy Knight, and Andrew Tombes gang up effectively. Rod Cameron is properly swashbuckling in the lead, with Sheldon Lewis a capable heavy.

The picture is the best opportunity Charles Lamont has had lately, and he takes full advantage of it with a workmanlike job, and particular skill in his handling of the youngster. Executive producer Howard Benedict has dressed it in the super-Western style, getting full values from his Technicolor.

Chalk up another one for Fessier-Pagano, the boys are on the beam.

Exhibitor's Booking Suggestion: Hot for current box offices. . . . Previewed Nov. 29th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Will pay off handsomely."

VARIETY: "Lusty glorified western produced for mass audience appeal."

"Letter for Evie"

(MGM)

The Digest's Box Office Estimate:

90%

Producer ..... William H. Wright
Director ..... Jules Dassin
The Players: Marsha Hunt, John Carroll, Hume Cronyn, Spring Byington, Pamela Britton, Norman Lloyd, Percival Vivian, Donald Curtis, Esther Howard, Robin Raymond, Therese Lyon, Lynn Whitney.
Photography ..... Karl Freund
Time ..... 80 minutes

We are just following the daily reviewers' parade when we record that "A Letter for Evie" is a sleeper. But, in our justification, let it be said that we felt the same way they did when chuckling through this picture as they did. Ours is not the fault that there is only one word to express "sleeper" in the fillum vocabulary.

Essentially, there is no reason for calling any MGM picture a sleeper. Except that some have the super-power marquee strength or super-splashy production flash that others do not possess, any MGM picture has certain qualities of class that should make a real sleeper of none.

But in the sense that "A Letter for Evie" lacks some of those super elements it takes its place rolling down the stretch in the sleeper handicap.

The picture is sheer audience delight. Basically light comedy, it has its moments of near-drama, and it is at all times on the audience level for enjoyment. It bubbles, sparkles, and moves.

The plot — which, incidentally, would more correctly justify a title "Letter FROM Evie,"— has been told before, in good, bad, and indifferent form. Treatment, in script, and most certainly in the Jules Dassin direction, must explain the difference this time.

We have the girl in the shirt factory working on Army orders, who writes a note tucked within a shirt to the unknown soldier boy who may some day acquire the shirt. This letter-writing habit is common to most of the girls but Evie, our Marsha Hunt, more reserved, only succumbs to aim at an imaginary guy who could wear a 16½ collar.

From there on you can take up the plot with your own imagination when we tell you that it is sad sack Hume Cronyn who receives the note and carries on the romantic correspondence, John Carroll who must do the physical John Alden for his courtship. Tangle a group like this up, sprinkle them with army friends and girl friends, and you have the makings.

In MGM Sleeper Class

Directorial treatment, and very smart playing, does the trick that puts the formula over to an impression of freshness. Hume Cronyn, the pint-sized G I, comes close to stealing the picture with a performance that will be talked about. And that is not taking anything away from the excellent job done by Marsha Hunt, both personable and capable, and by John Carroll. The latter suffers a bit from a decision to give him a fast-talking characterization that frequently is difficult to follow.

Support, and production attributes are in the MGM class.

Exhibitor's Booking Suggestion: Honey of an audience picture that will be the frosting on many a bill with a heavy top attraction. . . . Previewed Nov. 27th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Deserves all of the praise that will be heaped upon it by jaded critics."

VARIETY: "Belongs definitely in the sleeper class . . . utterly charming."

"The Fatal Witness"

Makes the Meller Grade

(REPUBLIC)

The Digest's Box Office Estimate:

80%

Associate producer ..... Rudolph E. Abel
Director ..... Lesley Selander
The Players: Evelyn Ankers, Richard Fraser, George Leigh, Barbara Everest, Barry Bernard, Frederick Worlock, Virginia Farmer, Colin Campbell, Crawford Kent, Peggy Jackson.
Photography ..... Bud Thackery
Time ..... 60 minutes

Strictly formula in the Scotland Yard school of detecting, "The Fatal Witness" measures up as ordinary fare that will probably just get by in the filler spots awarded it. The pace is too slow for the action addict, the script and direction too stereotyped to lift its semi-psychological treatment.

Richard Fraser, a competent young actor, by the way, is seen as the Scotland Yard man who is not satisfied with the innocence of George Leigh in the matter of the latter's aunt's death. But Leigh has the best of alibis — he was in jail at the supposed time of the fatal event. The procedure is to break down the villyun, a task that goes staidly along for the alloted 60 minutes.

Supporting cast is adequate to the material, George Leigh registering as the killer, and a minor individual hit being scored by Barney Bernard as a cockney.

Exhibitor's Booking Suggestion: Average. . . . Previewed Nov. 21st.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "The film is standard supporting fare."

VARIETY: "Of little consequence except to pad out a double feature program."


ROY ROGERS
King of the Cowboys
TRIGGER
The Smartest Horse in the Movies
The Songsation of all time!...
Now a spectacular Roy Rogers hit!
"Don't Fence Me In"
A Republic Picture
Featuring GEORGE "GABBY" HAYES and DALE EVANS with ROBERT LIVINGSTON
MORONI OLSEN · MARC LAWRENCE · LUCILLE GLEASON and BOB NOLAN and THE SONS OF THE PIONEERS · Directed by JOHN ENGLISH · Original Screen Play by DORRELL McGOWAN and STUART E. McGOWAN · Additional Dialogue by JOHN K. BUTLER

"Angel Comes to Brooklyn"

And Delivers Show

(REPUBLIC)

The Digest's Box Office Estimate:

90%

Associate producer ..... **Leonard Sillman**
Director ..... **Leslie Goodwins**
The Players: Kaye Dowd, Robert Duke, David Street, Barbara Perry, Charles Kemper, Marguerite D'Alvarez Bob Shecrer, Alice Tyrrell, June Carroll, Rodney Bell, Betzi Beaton, Jay Presson, Joe Cappo, Sherle North.
Photography ..... **Jack Marta**
Time ..... **70 minutes**

Squeeze out some of that preferred playing time for this one, even if you do have to go a little extra heavy on the exploitation to build up the marquee strength.

On audience entertainment value the picture is a solid click. It bubbles with talent, youthful and mature; sparks in its dialogue, and is not lacking in flashy production values.

Musical fantasy is the description. As might be guessed from the title, it is again one of those stories in which characters from the other world tamper with the affairs of mortals. But the producers do not make the mistake of giving us any approach to the heaven that is in most religious beliefs, which has so often thrown other examples of the formula for a loss.

No, this is a delightfully ludicrous fantastic heaven — Actor's Heaven, that will be accepted in the spirit in which it is offered.

The treatment can be called semi-Gilbert and Sullivan. In this vein we are musically introduced to Actor's Heaven, where we learn that the thespians of a bygone day are concerned over the future of a little girl down there on earth, Kaye Dowd, stage aspirant.

Former magician, Charles Kemper, is delegated to visit the earth and take her career in hand. This becomes quite a task, as involved with Kaye are all the inmates of a screwy theatrical boarding house.

On that framework is built a tightly packed 70 minutes of song, dance and comedy. Much of the talent is unknown, though David Street is establishing himself in radio, and makes a pleasing screen appearance. All of the talent is really good, and both imagination, good taste, and the necessary dollars have been given the production background that show-cases their wares. Direction by Leslie Goodwins reveals hitherto unshown talents in the musical field, and is a solid item on his credit list.

Charles Kemper's characterization as the magician-angel is a top job. This fine trouper is not an unknown, but his performance here should be seen by casting directors to the end that his full talents are recognized.

Exhibitor's Booking Suggestion: An audience bet, worth the selling. . . . Previewed Nov. 30th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Heads straight for the collective audience eye, ear and heart . . . a sleeper."

VARIETY: "Mild entertainment value as a supporting feature."

"Black Market Babies"

Money Kids for BO

(MONOGRAM)

The Digest's Box Office Estimate:

90%

Producer ..... **Jeffrey Bernerd**
Director ..... **William Beaudine**
The Players: Ralph Morgan, Kane Richmond, Jayne Hazard, Teala Loring, Marjorie Hoshelle, George Meeker, Dewey Robinson, Alan Foster, Selmer Jackson, Nana Bryant, Maris Wrixon, John Gallaudet.
Photography ..... **Harry Neumann**
Time ..... **71 minutes**

"Black Market Babies" is an out and out exploitation bet that hits its target with a resounding wallop, and presents better trouping and direction than is usually expected of strictly exploitation yarns.

Barring a little overemphasis on gangsterism to background the heavy, the picture adheres to its theme of the scheme by which the babies of unwed mothers become saleable commodities in an undercover racket. With the character of a befuddled involved doctor, Ralph Morgan, keying the telling the story allows Kane Richmond an all-black heavy characterization that will be red meat to the patrons responding to this title. It also skirts natal moments in a way that will be spice to these fans.

Producer Jeffrey Bernerd has guided the scripting to an intelligence that lends an air of near-credibility to events and characters that are frankly outspoken meller. Direction by William Beaudine is a top job for this sort of material, building suspensefully, punching his big moments effectively. Production values are fully adequate.

Ralph Morgan's medico is a thoroughly convincing portrayal. He captures the acting honors, closely pressed by Kane Richmond, who should be given more attention by casting heads. Teala Loring, whom we last saw in "Allotment Wives," again registers that she is a comer. Support has been well chosen, with George Meeker wrapping up his usual slick heavy role.

Exhibitor's Booking Suggestion: Sure-fire for the dates where you know it belongs. . . . Previewed Nov. 29th.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "Jeffrey Bernerd gives Monogram another sure-fire exploitation picture . . . done well enough to deserve the wide range of bookings which await its release."

VARIETY: "Should meet the standards of Monogram market."

"Getting Gertie's Garter"

Will Also Get Cash

(EDWARD SMALL—UA)

The Digest's Box Office Estimate:

115%

Producer ..... **Edward Small**
Director ..... **Allan Dwan**
The Players: Dennis O'Keefe, Marie McDonald, Barry Sullivan, Binnie Barnes, Sheila Ryan, J. Carrol Naish, Jerome Cowan, Vera Marshe, Donald T. Beddoe, Frank Fenton, Richard Le Grand.
Photography ..... **Frank Melford**
Time ..... **72 minutes**

"Getting Gertie's Garter" is geared to the desires of the times, and Eddie Small's streamlined version of the famous stage farce perennial should garner a healthy share of box office money.

Small's production guidance and Allan Dwan's direction are in the honest farce spirit that aims at fast pace, piling up of embarrassing moments, and the veneer that makes such events almost believable while at the same time you don't give a darn about the credibility so long as they give you the laughs. There is the touch of raciness to be expected from the title, and which will be expected by the customers, but it is kept well within bounds. Treatment is at all times speedy, and hilarious moments many.

A super-job has been done in the casting. In addition to the youngsters involved in the marital and romantic complications, Dennis O'Keefe, Sheila Ryan, Marie McDonald and Barry Sullivan, all both personable and excellent, producer Small protected all angles with such trouping stalwarts as J. Carroll Naish, Binnie Barnes, and Jerome Cowan.

It is sufficient for farce necessities to give you just the springboard of the plot — happily married Dennis O'Keefe has got himself in a spot where he must recover a jewelled garter which the "other woman" does not care to give up.

Production values are on the lavish plane — befitting bright and nonsensical farce.

Exhibitor's Booking Suggestion: Good laugh number. . . . Previewed Nov. 22nd.

WHAT THE OTHER FELLOWS SAID:

REPORTER: "One of the brightest farce-comedies of this or any other seasons."

VARIETY: "A few belly-laugh sequences highlight comedy which is mildly amusing throughout."



"BRAVO MR. SHOWMAN!"

Your sale of Victory Bonds
May very well decide whether
This baby will be cannon-fodder in 1965
Or a happy citizen of a tranquil world.
The Victory Loan will soon be over.
Every "E" Bond helps cement the peace
And insures this baby's right to live!
Now is the crucial time to take stock!
Are you awake to your responsibility?
Turn on the heat in the remaining days!
It's never too late to do the right thing.
We can't let up! Let's finish the job!

VICTORY LOAN

War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.

United World!

That's the New Film Company Name Uniting International-Universal-Rank

The industry has a new company — an organization to be known as *The United World Pictures Company, Inc.,* is being formed to engage in the distribution of outstanding American and British films. It will start operations with a minimum of eight American and eight British pictures of distinction.

United World Pictures Company, Inc., will have offices throughout the U.S.A., England and the rest of the world with a complete supervisory and selling force. To enable United World to commence operations without delay, the physical facilities of either Universal or of the companies in the Rank group will be made available for the use of the new company.

J. Arthur Rank will be chairman of the two main companies, United World Pictures Company, Inc., and United World Pictures Limited of England, while Matthew Fox will be President. E. T. Carr will be Managing Director of the English Company. The United World Pictures Company, Inc., will be jointly owned by Leo Spitz and William Goetz, owners and operating heads of International Pictures, Inc., of California, the J. Arthur Rank interests of Great Britain, and Universal Pictures Co., Inc. The organization will be essentially Anglo-American, the American and British interests each owning one-half.

In addition, formation is announced of a new producing company, International Pictures Corporation, to be jointly owned by Leo Spitz, William Goetz and Universal Pictures Company, Inc. Mr. Spitz will be Chairman and Mr. Goetz will be President.

Due to the close tie-up between the producing units of International Pictures Corporation in Hollywood and the Rank group in Great Britain it is expected that stars and personalities will have the opportunity to appear in films made in both countries. It is also expected that this will be a means to develop stars in such a way that their popularity will be established simultaneously in both countries.

International will produce a minimum of eight American pictures annually for exclusive world-wide distribution by the United World organization. The company will have headquarters at Universal Studios in Universal City, California. Universal will provide adequate space for International for the construction of an administrative building to house its production and executive personnel and will make available to it Universal's production facilities. International Pictures Corporation will acquire the story and production assets of International Pictures, Inc., the present Spitz-Goetz producing company.

At least eight of the outstanding British pictures chosen from all the available product of the studios and the production units associated with the J. Arthur Rank group will be distributed annually by the United World Organization, together with the American pictures produced by the new Spitz-Goetz company.

The new group will acquire theater "show-windows" in the United States, the British Empire and in key cities throughout the world. By maintaining liaison with these new theater interests, with the Odeon and Gaumont-British circuits with approximately 650 theaters in the United Kingdom, of which Mr. Rank is chairman, with the Odeon Circuit of Canada with its 100 theaters, the control of which Mr. Rank shares with Paul Nathanson of Toronto, and with the Greater Union Theaters Ltd., of Australia, of which Mr. Rank has just acquired a fifty per cent interest, the United World Distribution Organization will be able to keep its producers in close contact with trends of popular taste as reflected in the box offices of the world.

This close association with theater interests in all parts of the world should be of inestimable advantage of both American and British producers in their efforts to accommodate their production plans to the changing conditions which the post-war period is bound to present.

Universal Pictures Company, Inc., although a joint owner of both the United World Organization and International Pictures Corporation, each of which will have its separate operating personnel, will not participate in the actual operations of either company. As a partner, Universal will contribute the use of its exchange facilities where they are required and the use of its studio and production facilities in Hollywood. Neither the programme nor the personnel of Universal will be affected by the plans now announced.

The Box Office

(*Continued from Page 5*)

promises to be one of their top pictures for 1945, according to the first key city figures.

John Wayne is co-starred in this fast moving western melodrama of the 1870's, with Vera Hruba Ralston. Walter Brennan, Ward Bond, Mike Mazurki, Ona Munson and George Cleveland make up the big featured cast. Joe Kane, who made John Wayne's last big Republic hit, "Flame of the Barbary Coast," also produced and directed "Dakota."

Republic's second release, "Mexicana," 97 per cent, is an exceptionally entertaining Latin-American musical that has opened up fairly well and shows strong signs of building.

Constance Moore and Tito Guizar are co-starred in the romantic leads, with Leo Carrillo, Howard Freeman and Estilita Rodriguez in the supporting cast. This picture will do well in the domestic market, and will probably hit a very high figure in the Mexican and South American field. Al Santell produced and directed.

"Girls of the Big House," 83 per cent, is a good exploitation picture that will do well in houses where action pictures are popular. Lynne Roberts, Virginia Christine, Tala Birell and Richard Powers are featured. George Archainbaud directed for producer Rudy Abel.

PARAMOUNT—1 Release

Paramount's only new release is "Hold That Blonde," 133 per cent, a new Eddie Bracken slapstick farce.

Veronica Lake is co-starred with Albert Dekker, Donald MacBride, and George Zucco in the supporting cast. George Marshall directed for producer Paul Jones.

PRC—3 Releases

PRC Exchanges have three new entries; one, a very outstanding box office picture, while the other two are a bit above average programmers.

"The Enchanted Forest," 93 per cent, is PRC's biggest box office picture since the company has been in business. This out-door fantasy of the woodlands, a hermit, and his animals, has been exceptionally well photographed in Cinecolor. The original reviewers predicted that this picture would only have box office appeal for children. However, like "Snow White," it seems to be drawing plenty of adult patronage and consequently is being held over on several of its first runs, and furthermore, it is the type of a picture that will build when it hits the nabes catering to family trade.

"Detour," 81 per cent, is a very unusual, yet absorbing, melodrama that holds the audience completely. Edgar Ulmer directed for producer Martin Mooney, under the supervision of Leon Fromkess.

PRC's third and last release, "Club Havana," also running 81 per cent, is a satisfactory Spanish-American musical laid in Miami, featuring Carlos Molino's orchestra, and other Latin numbers. Tom Neal and Margaret Lindsay are co-starred, with Paul Cavanaugh, Ernest Truex, and Gertrude Michael featured. Producer Martin Mooney and director Edgar Ulmer also made "Club Havana."

MOTION PICTURE DAILY says:

"Monogram appears to have cornered the market in exploitation pictures. 'ALLOTMENT WIVES' should reap a healthy harvest."

"ALLOTMENT WIVES" • A MONOGRAM PICTURE

Starring **KAY FRANCIS • PAUL KELLY • OTTO KRUGER**

with

GERTRUDE MICHAEL • TEALA LORING • BERNARD NADELL
ANTHONY WARDE • MATTY FAIN

Produced by JEFFREY BERNERD and KAY FRANCIS

Directed by WILLIAM NIGH

Screenplay by Harvey Gates and Sidney Sutherland
Original Story by Sidney Sutherland

All Features Released in 1945

A
OVER $500,000

Spellbound	UA	232
Anchors Aweigh	MGM	221
Weekend at the Waldorf	MGM	210
Saratoga Trunk	WAR	207
Thrill of a Romance	MGM	205
Valley of Decision	MGM	203
Here Come The Waves	PAR	201
Wonder Man	RKO	200
Dolly Sisters	FOX	191
A Tree Grows In Brooklyn	FOX	191
Duffy's Tavern	PAR	190
Love Letters	PAR	187
Diamond Horseshoe	FOX	186
The Spanish Main	RKO	184
State Fair	FOX	184
Mildred Pierce	WAR	182
Along Came Jones	RKO	178
Incendiary Blonde	PAR	177
House on 92nd St.	FOX	175
Nob Hill	FOX	174
Xmas In Connecticut	WAR	172
Rhapsody in Blue	WAR	171
G. I. Joe	UA	171
The Clock	MGM	171
Practically Yours	PAR	171
Guest Wife	UA	170
Without Love	MGM	170
Lady On A Train	UNIV	166
Salty O'Rourke	PAR	166
Kiss and Tell	COL	164
Blood On the Sun	UA	163
God Is My Co-Pilot	WAR	163
The Corn Is Green	WAR	161
The Enchanted Cottage	RKO	161
One Thousand Nights	COL	162
Over 21	COL	160
Out of This World	PAR	160
A Song to Remember	COL	160
Johnny Angel	RKO	158
Highness & Bellboy	MGM	157
Conflict	WAR	156
Those Endearing Charms	RKO	156
Objective Burma	WAR	156
Vines Have Tender Grapes	MGM	155
You Came Along	PAR	155
Back to Bataan	RKO	155
Affairs of Susan	PAR	155
It's A Pleasure	RKO	154
The Three Caballeros	RKO	154
Fallen Angel	FOX	153
Confidential Agent	WAR	153
Pride of Marines	WAR	153
Thunderhead-Flicka	FOX	151
Where Do We Go From Here	FOX	148
Picture of Dorian Gray	MGM	148
Bring On the Girls	PAR	148
Junior Miss	FOX	146
She Wouldn't Say Yes	COL	146
Son of Lassie	MGM	144
Captain Eddie	FOX	144
Then There Were None	FOX	143
Tonight and Every Night	COL	143
Salome, Where She Danced	UNI	143
This Love of Ours	UNIV	142
A Bell for Adano	FOX	142
Keep Your Powder Dry	MGM	142
Naughty Nineties	UNIV	140
Counter-Attack	COL	140
China Sky	RKO	138
Belle of the Yukon	RKO	138
Roughly Speaking	WAR	138
Captain Kidd	UA	136
Hangover Square	FOX	134
Hold That Blonde	PAR	133
The Great John L.	UA	133
Hotel Berlin	WAR	133
Sudan	UNI	133
A Royal Scandal	FOX	132
Murder, My Sweet	RKO	131
Murder, He Says	PAR	128
A Medal For Benny	PAR	128
In Hollywood	MGM	126
This Man's Navy	MGM	126
Man Alive	RKO	123
Uncle Harry	UNIV	121
It's In the Bag	UA	120
That Night With You	UNIV	116
Paris Underground	UA	115
Blithe Spirit	UA	113
Shady Lady	UNIV	112
Don Juan Quilligan	FOX	110
Col. Blimp	UA	102
The Horn Blows at Midnight	WAR	102

B
FROM $250,000 TO $500,000

Between Two Women	MGM	149
Dakota	REP	141
Flame of the Barbary Coast	REP	139
Pillow to Post	WAR	134
Here Come the Co-eds	UNI	133
1st Yank in Tokyo	RKO	132
Geo. White's Scandals	RKO	130
The Suspect	UNI	125
Tomorrow, the World	UA	125
The Southerner	UA	123
Brewster's Millions	UA	120
Frisco Sal	UNI	117
Having Wonderful Crime	RKO	117
Bedside Manner	UA	115
Patrick the Great	UNIV	115
Men In Her Diary	UNIV	111
On Stage Everybody	UNIV	111
That's the Spirit	UNI	108
The Way Ahead	FOX	108
The Unseen	PAR	104
Errol Carroll's Vanities	REP	103
Bewitched	MGM	102
Escape In the Desert	WAR	98
Mexicana	REP	97
Twice Blessed	MGM	93
Within These Walls	FOX	93
Dangerous Partners	MGM	92
Molly and Me	FOX	92
Love, Honor & Goodbye	REP	91
Betrayal From the East	RKO	90
Delightfully Dangerous	UA	88
The Hidden Eye	MGM	87
See My Lawyer	UNI	87
Pan Americana	RKO	85
The Fighting Guardsman	COL	84
Radio Stars on Parade	RKO	84

C
FROM $150,000 TO $250,000

Tarzan and the Amazons	RKO	122
Isle of Dead	RKO	98
The Body Snatcher	RKO	97
The True Glory	COL	96
Enchanted Forest	PRC	93
Divorce	MONO	93
The Brighton Strangler	RKO	92
My Name is Julia Ross	COL	91
The Frozen Ghost	UNIV	88
The Cheaters	REP	87
She Gets Her Man	UN	87
River Gang	UNIV	86
Jungle Captive	UNIV	86
Gay Senorita	COL	85
I Love A Bandleader	COL	84
I'll Tell the World	UNIV	84
The Beautiful Cheat	UNIV	84
Eadie Was A Lady	COL	84
Eve Knew Her Apples	COL	84
Mummies Curse	UNI	84
House of Fear	UNI	84
Angel Comes to Brooklyn	REP	83
Behind City Lights	REP	83
Jealousy	REP	83
Steppin' in Society	REP	83
Carribean Mystery	FOX	83
Circumstantial Evidence	FOX	83
Blonde Fever	MGM	83
The Great Flamarion	REP	83
The Big Showoff	REP	83
Dangerous Passage	PAR	83
Girl of the Limberlost	COL	82
Rough, Tough, and Ready	COL	82
A Song For Miss Julie	REP	82
Crime Dr's. Warning	COL	81
Strange Confession	UNIV	81
Pursuit to Algiers	UNIV	81
Tell It to a Star	REP	81
The Bull Fighters	FOX	81
High Powered	PAR	81
What A Blonde	RKO	81
Hitchhike to Happiness	REP	81
Scotland Yard Detective	REP	80
The Silver Fleet	PRC	80
Honeymoon Ahead	UNI	80
Zombies On Broadway	RKO	80
I'll Remember April	UNI	80
Leave It to Blondie	COL	80
Nothing But Trouble	MGM	80
Strange Illusion	PRC	79
Mama Loves Papa	RKO	78
Two O'Clock Courage	RKO	78
Night Club Girl	UNIV	78
My Gal Loves Music	UNIV	78
Gentle Annie	MGM	77
Swing Out Sister	UNIV	77
Mr. Emmanuel	UA	76

D
BELOW $150,000

Dillinger	MONO	147
Fighting Lady	FOX	123
Why Girls Leave Home	PRC	85
Swingin' On A Rainbow	REP	84
Vampire's Ghost	REP	84
China's Little Devils	MONO	83
Forever Yours	MONO	83
Girls of Big House	REP	82
Easy to Look At	UNIV	82
Midnight Manhunt	PAR	82
Shanghai Cobra	MONO	82
West of the Pecos	RKO	82
Scared Stiff	PAR	82
Big Bonanza	REP	82
G. I. Honeymoon	MON	82
Under Western Skies	UNIV	82
The Chicago Kid	REP	82
Club Havana	PRC	81
Detour	PRC	81
Tiger Woman	REP	81
Road to Alcatraz	REP	81
Crime, Inc.	PRC	81
Sporting Chance	REP	81
White Pongo	PRC	81
Blackie's Rendezvous	COL	81
A Woman in Green	UNIV	81
Thoroughbreds	REP	81
Identity Unknown	REP	81
Tahiti Nights	COL	81
Fatal Witness	REP	80
Adventures of Rusty	COL	80
Arson Squad	PRC	80
Blonde Ransom	UNIV	80
Booked On Suspicion	COL	80
Phantom of 42nd Street	PRC	80
Power of the Whistler	COL	80
Crime Doctor's Courage	COL	80
Fog Island	PRC	80
A Guy, A Gal, and A Pal	COL	80
Gangs of Waterfront	REP	79
I Love A Mystery	COL	79
Come Out Fighting	MONO	78
Dangerous Intruder	PRC	78
Rhythm Roundup	COL	78
Swing Out Sister	UNIV	78
Escape in the Fog	COL	78
Scarlet Clue	MONO	78
Ten Cents A Dance	COL	78
Song of the Sarong	UNIV	78
Fashion Models	MON	78
Nevada	RKO	78
Rogues Gallery	PRC	78
There Goes Kelly	MON	78
Castle of Crimes	PRC	78
The Missing Corpse	PRC	77
Docks of New York	MON	77
Let's Go Steady	COL	77
Hollywood & Vine	PRC	77
Three's A Crowd	REP	77
Apology For Murder	PRC	76
The Kid Sister	PRC	76
Muggs Rides Again	MONO	76
Penthouse Rhythm	UNIV	76
Blonde From Brooklyn	COL	76
The Kid Sister	PRC	76
The Man Who Walked Alone	PRC	76
Youth On Trial	COL	76
The Lady Confesses	PRC	75
Falcon In San Francisco	RKO	74
Rockin' in the Rockies	COL	74
Trouble Chasers	MONO	73
Spell of Amy Nugent	PRC	71

EXPLANATION OF FIGURES

The Percentages listed after the names of the pictures in the above A, B, C, and D columns, and also found elsewhere in this publication, represent the amount of actual business being done at theatre box offices. For example, if a certain picture grosses $10,000 on a week, where the average business of that theatre is actually $10,000, then that particular picture rates a 100 per cent average.

However, if the picture should be "a lemon" and only does $7,500 on the week, then it rates 75 per cent on that particular booking. On the other hand, if a picture should be a box office "wow" and hits $25,000 on the week, then that picture draws a 250 per cent rating, or 150 per cent above average business, which of course is most unusual.

As soon as pictures are released in various key cities throughout the nation, the percentages are averaged out and the figures are printed in Box Office Digest. On another page are two boxes marked "Pictures Going Up" and "Pictures Going Down," indicating that very few films stay at the same level at which they open up on their initial engagements.

Occasionally big publicity and exploitation campaigns will get a picture off to a fine start but if said picture has been over-rated, word-of-mouth may drop the box office receipts off considerably, thus lowering the percentage. Of course, this can also work the other way with a fine picture getting off to a bad start and then building on all of its subsequent runs.



THE BATTING AVERAGES for 1945

PRODUCERS AND ASSOCIATE PRODUCERS

	Pictures	%
Arthur Hornblow, Jr.	1	210
Hal Wallis	1	207
Edwin Knopf	1	203
Joe Pasternak	3	196
George Jessel	1	191
Danny Dare	1	190
Stephen Ames	1	184
Jos. Sistrom	1	177
Andre Daven	1	176
Louis de Rochemont	1	175
Sol Siegel	1	172
Arthur Freed	1	171
Jesse L. Lasky	1	171
Larry Weingarten	1	170
Louis D. Lighton	2	167
Jerry Wald	3	166
Felix Jackson	1	166
Wm. Perlberg	4	166
Wm. Jacobs	2	164
Sam Bischoff	1	162
Jack Chertok	1	161
Harriet Parsons	1	161
Sidney Buchanan	2	160
Sam Coslow	1	160
Robert Buckner	2	158
Wm. Pereira	1	158
Bert Granet	1	156
Carey Wilson	1	155
David Lewis	1	154
Bob Fellows	3	153
Pan Berman	1	148
Fred Kohlmar	1	148
E. D. Leshin	2	147
Lamar Trotti	1	147
Virginia Van Upp	1	146
Louis Edelman	2	146
Winfield Sheehan, (dec.)	1	144
Edward Dodds	1	142
Jack Gross	3	142
Geo. Haight	1	142
Henry Blanke	1	138
John Grant	2	136
Theron Warth	2	135
Sam Marx	2	134
Paul Malvern	1	133
Paul Jones	2	132
Ernst Lubitsch	1	132
J. Robert Bren	1	132
Nat Holt	1	130
Adrian Scott	1	130
Robt. Bassler	3	126
Martin Gosch	1	126
Milton Feld	1	121
Joan Harrison	1	121
Islin Auster	1	121
Alex Gottlieb	2	116
Pagano-Fessier	2	114
Howard Benedict	4	114
Edmund Hartmann	2	113
John Houseman	1	112
Howard Welsch	1	111
Wm. LeBaron	1	110
Robt. Sisk	3	109
Maurice Geraghty	2	106
Mark Hellinger	1	102
Jerry Bressler	1	102

DIRECTORS

	Pictures	%
Alfred Hitchcock	1	232
Geo. Sidney	1	221
Robert Z. Leonard	1	210
Tay Garnett	1	203
Elia Kazan	1	191
Irving Cummings	1	191
Sam Wood	2	188
Richard Thorpe	2	184
Frank Borzage	1	184
Walter Lang	1	182
Stuart Heisler	1	177
Henry Hathaway	2	176
Hal Walker	2	175
Vincente Minnelli	1	171
Harold Bucquet	1	170
Geo. Seaton	2	166
Irving Rapper	2	165
Frank Lloyd	1	163
Robert Florey	1	163
Wm. Dieterle	2	162
Al Green	1	162
John Cromwell	1	161
Michael Curtiz	2	160
Chas. Vidor	2	160
Ed Marin	1	158
Curtis Bernhardt	1	156
Willis Goldbeck	1	155
John Farrow	1	155
Roy Rowland	1	155
Herman Shumlin	1	153
Delmer Daves	1	153
Peter Godfrey	1	152
Louis King	1	151
Sidney Lanfield	1	148
Wm. Wellman	2	148
Al Lewin	1	148
Geo. Marshall	3	146
Al Hall	1	146
Bruce Humberstone	2	146
Lloyd Bacon	1	144
Rene Clair	1	143
Wm. Seiter	3	142
Henry King	1	142
Edw. Dmytryk	2	142
Raoul Walsh	3	142
Eddie Buzzell	1	142
Zoltan Korda	1	140
Rowland V. Lee	1	136
Sylvan Simon	2	134
Ray Enright	2	134
Lewis Allen	1	134
Vincent Sherman	1	134
John Brahm	1	134
John Rawlins	1	133
Gregory Ratoff	2	132
Otto Preminger	1	132
Felix Feist	1	130
Irving Pichel	1	128
Chas. David	2	126
Leslie Fenton	1	125
Chas. Lamont	2	125
Frank Tuttle	2	124
Jene Renoir	1	123
Robt. Siodmak	2	121
Allan Dwan	1	120
Max Nosseck	2	118
Edw. Sutherland	1	117
Jean Yarbrough	4	114
David Lean	1	113
Richard Wallace	2	141
Gordon Douglas	2	106
Arch Obler	1	102

ACTORS

	Pictures	%
Frank Sinatra	1	221
Gregory Peck	2	217
Walter Pigeon	1	210
Bing Crosby	1	201
Danny Kaye	1	200
Gary Cooper	2	193
John Payne	1	191
Van Johnson	3	190
Dick Haymes	2	184
Paul Henreid	1	184
Joe Cotten	1	181
Sonny Tufts	2	174
Don Ameche	1	170
Spencer Tracy	1	170
Dennis Morgan	2	167
Alan Ladd	1	167
Dana Andrews	2	166
George Raft	2	166
James Cagney	1	163
Robert Young	2	158
Robert Cummings	1	156
Humphrey Bogart	1	156
Errol Flynn	1	156
Geo. Brent	1	155
Edward G. Robinson	1	155
Charles Boyer	1	153
John Garfield	1	153
Zachary Scott	2	152
Paul Muni	2	150
Eddie Bracken	3	147
Fred MacMurray	4	147
Lee Bowman	2	146
John Wayne	3	143
Randolph Scott	3	138
George Sanders	3	134
Abbott & Costello	3	133
Dick Powell	1	130
Roddy McDowall	3	128
Chas. Laughton	2	128
Wallace Beery	1	126
Fredric March	1	125
Turhan Bey	2	125
Johnny Weismuller	1	122
Jon Hall	2	121
Pat O'Brien	1	117
Geo. Murphy	1	117
Fred Allen	1	117
Franchot Tone	1	116
Donald O'Connor	1	115
Wm. Bendix	2	113
Joel McCrea	1	112
Dennis O'Keefe	2	112
Jos. Schildkraut	2	111
Jack Benny	2	110
Jack Oakie	2	108
Jack Haley	2	106
James Craig	3	104
Alan Curtis	2	102

PRODUCER-DIRECTORS

	Pictures	%
Mark Sandrich (dec.)	1	201
Mitchell Leisen	1	171
Otto Preminger	1	153
Victor Saville	1	146
Wm. Seiter	1	138
Jos. Kane	3	123
Kurt Neuman	1	122
Andrew L. Stone	1	115
Geo. Waggner	2	115
Charles Barton	1	111
M. Powell-E. Pressburger	1	102

ACTRESSES

	Pictures	%
Ingrid Bergman	2	219
Ginger Rogers	1	210
Greer Garson	1	203
Betty Hutton	2	189
Betty Grable	2	189
Maureen O'Hara	1	184
Joan Crawford	1	182
Jennifer Jones	1	181
Loretta Young	1	178
Dorothy McGuire	2	176
Joan Bennett	1	176
Lana Turner	2	176
Barbara Stanwyck	1	172
June Haver	2	171
Claudette Colbert	2	171
Judy Garland	1	171
Katherine Hepburn	1	170
Deanna Durbin	1	166
Shirley Temple	1	164
Sylvia Sidney	1	163
Bette Davis	1	161
Irene Dunne	1	160
June Allyson	1	157
Hedy Lamarr	1	157
Margaret O'Brien	1	155
Joan Fontaine	1	155
Sonja Henie	1	154
Alice Faye	1	153
Lauren Bacall	1	153
Merle Oberon	2	151
Joan Blondell	2	150
Laraine Day	2	149
Veronica Lake	3	147
Peggy Ann Garner	1	146
Rita Hayworth	1	146
Rosalind Russell	2	142
Gene Tierney	1	142
Linda Darnell	3	139
Claire Trevor	2	138
Ida Lupino	1	134
Maria Montez	1	133
Tullalah Bankhead	1	132
Anne Baxter	1	132
Anne Shirley	1	130
Dorothy Lamour	1	128
Betty Field	2	123
Ella Raines	2	121
Susanna Foster	2	117
Carole Landis	1	117
Constance Bennett	1	115
Louise Allbritton	2	114
Peggy Ryan	4	112
Joan Davis	2	108

IND. PRODUCERS

	Pictures	%
David Selznick	1	232
Samuel Goldwyn	1	200
Hal Wallis	3	164
Wm. Cagney	1	163
Wm. Goetz	3	157
Walt Disney	1	153
Lester Cowan	2	148
M & F. King	1	147
Jack Skirball	2	144
Harry Popkin	1	143
Walter Wanger	1	142
Ben Bogeaus	1	136
F. Mastroly-J. E. Grant	1	133
D. Loew-R. Hakim	1	123
Sol Lesser	1	122
Constance Bennett	1	115
Andrew L. Stone	1	108

Box Office Digest Advance Production Chart

COLUMBIA PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Pardon My Past	Fenton-MacMurray	Leslie Fenton	F. MacMurray, M. Chapman	Wm. Demarest, Akim Tamiroff
Life With Blondie	Bert Kelly	Abby Berlin	Arthur Lake, P. Singleton	Ed Gargan, J. Hale
BACK LOG IN CUTTING ROOM				
Mark of the Whistler	R. Flothow	Wm. Castle	Richard Dix	Janis Carter
Bandit of Sher. Forest (T)	Picker-Sanforth	Henry Levin	Cornell Wilde, Anita Louise	Ed Buchanan, Larry Moore
Voice of Whistler	R. Flothow	Wm. Castle	Richard Dix	Lynn Merrick
Prison Ship	A. Thurn-Taxis	Arthur Dreifus	Robt. Lowery, Nina Foch	
Woman in Red	Wally McDonald	Joe Lewis	Nina Foch, Geo. Macready	Dame May Whitty
Snafu	Geo. Ahbott	Jack Moss	Robert Benchley	Vera Vague
Hit the Hay	Ted Richmond	Del Lord	Judy Canova, Ross Hunter	
Tars & Spars	Milt Bren	Al Green	Janet Blair, Mark Platt	Jeff Donnell, Al Drake
Song of Broadway	Burt Kelly	Leigh Jason	Marj. Reynolds, Fred Brady	Jinx Falkenburg
Hail the Chief	Burt Kelly	Ray Enright	Dennis O'Keefe, M. Chapman	Willard Parker
Blondie's Lucky Day	Burt Kelly	Abby Berlin	Art Lake, P. Singleton	Robert Stanton
Exposed by Crime Dr.	R. Flothow	Wm. Castle	Warner Baxter, Moria Barrie	Craig Reynolds & Robt. Barratt
Lone Wolf on Broadway	Ted Richmond	Ross Lederman	Janis Carter, Ger. Mohr	Eric Blore
Lullaby of Broadway	Alexis Thurn-Taxis	George Sherman	Osa Massen, Bob Stanton	Hillary Brooke
IN PRODUCTION				
Gilda		Chas. Vidor	R. Hayworth, Glenn Ford	Joe Calleia, Geo. MacReady
Perilous Holiday	Phil Ryan	E. H. Griffith	Pat O'Brien, Ruth Warrick	Ed Buchanan, M. Gombell
Al Jolson Story (T)	Sid Skolsky	Al Green	Larry Parks, Bill Demarest	Edgar Buchanan
So Dark the Night	Ted Richmond	Joe Lewis	Micheline Cheirel, Steven Geray	Paul Marion

MGM STUDIOS—Previewed—Ready for Release

Ziegfeld Follies (T)	Arthur Freed	V. Minnelli & others	F. Astaire, J. Garland, Wm. Powell	K. Grayson, L. Ball, E. Williams
She Went to Races	Fred Stephani	Willis Goldbeck	James Craig, F. Gifford	E. Gwenn, Reg. Owen
Yolanda & the Thief (T)	Arthur Freed	Vinc. Minnelli	F. Astaire, L. Bremer	Frank Morgan, Mary Nash
They Were Expendable	Cliff Reid	John Ford	R. Montgomery, J. Wayne	Ward Bond, Jack Holt, Donna Reed
Corp. Hargrove	Geo. Haight	Dick Thorpe	Robt. Walker, K. Wynn	Jean Porter
Vacation From Marriage	Alex Korda	Alex Korda	Robt. Donat, Deborah Kerr	Ann Todd
A Letter for Evie	Wm. Wright	Jules Dassin	Marsha Hunt, John Carroll	Hume Cronyn
BACK LOG IN CUTTING ROOM				
Early to Wed (T)	Jack Cummings	Ed. Buzzell	Van Johnson, Lucille Ball	C. Kellaway, E. Williams, K. Wynn
Hold High the Torch (T)	Robt. Sisk	Fred Wilcox	Eliz. Taylor, and Lassie	Frank Morgan, Tom Drake
Sailor Takes a Wife	Edwin Knopf	Richard Whorf	R. Walker, June Allyson	Hume Croyn, Rocbester
The Harvey Girls (T)	Arthur Freed	Geo. Sidney	J. Garland, Angela Lansbury	J. Hodiak, R. Bolger, P. Foster
Adventure	Sam Zimbalist	Victor Fleming	Clark Gable, Greer Garson	Joan Blondell, Tom Mitchell
Hoodlum Saint	Cliff Reid	Norman Taurog	Wm. Powell, Esther Williams	A. Lanshury, Jimmie Gleason
2 Sisters from Boston	Joe Pasternak	Henry Koster	Kathryn Grayson, June Allyson	J. Durante, Lauritz Melcbior
Up Goes Maisie	Geo. Haight	Harry Beaumont	Ann Sothern, Geo. Murphy	
Postman Rings Twice	Carey Wilson	Tay Garnett	L. Turner, J. Garfield	Hume Cronyn
Bad Bascomb	O. O. Dull	Sylvan Simon	Wally Beery, Margaret O'Brien	F. Rafferty, Marj. Main
Black Sheep	Robert Sisk	Roy Rowland	James Craig, Butch Jenkins	Skippy Homeier
Time for Two	Ralph Wheelwright	Jules Dassin	J. Hodiak, L. Ball	Lloyd Nolan
The Green Years	Leon Gordon	Vic Saville	Chas. Coburn, Tom Drake	Hume Cronyn, Gladys Cooper
IN PRODUCTION				
The Yearlings (T)	Sid. Franklin	Clarence Brown	Greg. Peck, Jane Wyman	Jacq. White, C. Jarman
Holiday in Mexico (T)	Joe Pasternak	Geo. Sidney	Ilona Massey, W. Pidgeon	Jane Powell, Jose Iturbi
No Leave, No Love	Joe Pasternak	Chas. Martin	Van Johnson, Pat Kirkwood	Ed. W. Arnold, K. Wynne, M. Wilson
Star from Heaven	Harry Rapf	Andrew Marton	George Tobias, Jim Davis	Marshall Thompson
Army Brat	Bunny Dull	Fred Zinneman	Jas. Craig, Frances Gifford	Butch Jenkins, Henry O'Neill
Clouds Roll By (T)	Arthur Freed	Henry Koster	Judy Garland, Frank Sinatra	Robt. Walker, Gloria De Haven
3 Wise Fools	Wm. H. Wright	Eddie Buzzell	M. O'Brien, L. Barrymore	Lewis Stone, Edw. Arnold
IN PREPARATION				
Jumbo (T)	Arthur Freed	Rouben Mamoulian	F. Sinatra, K. Grayson	Jimmy Durante
Siesta (T)	Jack Cummings	Richard Thorpe	E. Williams, J. Carroll	Akim Tamiroff

REPUBLIC STUDIOS—Previewed—Ready for Release

BACK LOG IN CUTTING ROOM				
Woman Who Came Back	Walter Colmes	Walter Colmes	John Loder, Nancy Kelly	Otto Kruger, Ruth Ford
You'll Remember Me	Wm. Wilder	Anthony Mann	Wm. Gargan, Brenda Marshall	
Valley of Zombies	D. & S. McGowan	Phil Ford	R. Livingston	Adrian Booth
Concerto (T)	Frank Borzage	Frank Borzage	Philip Dorn, Wm. Carter	Felix Bressart, Fritz Feld
Madonna's Secret	Stephen Auer	Wm. Thiele	Ann Rutherford, F. Lederer	Gail Patrick
The French Key	Walter Colmes	Walter Colmes	Evelyn Ankers, Al Dekker	Mike Mazurki
Crime of Century	Walter Goetz	Phil Ford	Stephanie Bachelor	
Murder in Music Hall	H. Millakowsky	Jack English	Vera Ralston, Bill Marshall	Helen Walker, Wm. Gargan
Night Train, Memphis	D. & S. McGowan	Les Selander	Allan Lane, Adel Mara	Roy Acuff
Spectre of the Rose	Ben Hecht	Ben Hecht	Ivan Kurov, Viola Evans	L. Stander, M .Checkhov
Passkey to Danger	Rudy Abel	Tom Carr	S. Bachelor, Bob Livingston	Dick Fraser, Betty Blythe, Larry Blake
Last Crooked Mile	Rudy Abel	Phil Ford	Don Barry. Ann Savage	Adele Mara
Catman of Paris	Marek-Libkov	Les Selander	Lenore Aubert, Carl Esmond	Adele Mara, Douglas Dumbrille
Gay Blades	Armand Schafer	George Blair	Allan Lane, Jean Rogers	Edw. Ashley, Bob Armstrong
IN PRODUCTION				
Glass Alibi	Wm. Wilder	Wm. Wilder	Vivian Austin, Doug. Fowley	Cy Kendall
In Old Sacramento	Joe Kane	Joe Kane	Constance Moore, Bill Elliott	Gene Paulette, Ruth Donnelly

ADVANCE PRODUCTION CHART

20TH CENTURY-FOX FILM—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Col. Effingham's Raid	Lamar Trotti	Irving Pichel	Joan Bennett, Chas. Coburn	Wm. Eythe, Allyn Joslyn
The Spider	Ben Silvey	Robt. Webb	Fay Marlowe, Richard Conte	Kurt Kreuger
A Walk in the Sun		Lewis Milestone	Dana Andrews	
BACK LOG IN CUTTING ROOM				
Dragonwyck	Ernst Lubitsch	Joe Mankiewicz	Gene Tierney, Vinc. Price	Anne Revere, Spring Byington
Kitten on the Keys (T)	Geo. Jessel	Greg. Ratoff	M. O'Hara, Dick Haymes	Reg. Gardiner, Harry James
Leave Her to Heaven (T)	Wm. Bacher	John M. Stahl	Gene Tierney, J. Crain	Cornell Wilde
The Enchanted Voyage (T)	W. Morosco	Lloyd Bacon	June Haver, John Payne	Chas. Russell
Doll Face	Bryan Foy	Lew Seiler	V. Blaine, C. Miranda	Perry Como, D. O'Keefe
Smoky (T)	Robt. Bassler	Louis King	F. MacMurray, Anne Baxter	Bruce Cabot
Sentimental Journey	Walter Morosco	Walter Lang	Maureen O'Hara, John Payne	Connie Marshall, Wm. Bendix
Behind Green Lights	Bryan Foy	Otto Brower	Carole Landis, Wm. Gargan	Mary Anderson, Mabel Paige
Shock	Aubrey Schenck	Al Werker	Lynn Bari, Vincent Price	Frank Latimore
Centennial Summer (T)	Otto Preminger	Otto Preminger	J. Crain, L. Darnell, Wm. Eythe	C. Wilde, C. Bennett, Wm. Brennan
IN PRODUCTION				
Johnny Comes Home	Bryan Foy	Ben Stoloff	Martha Stewart, Dick Crain	Henry Morgan
3 Girls in Blue (T)	Mack Gordon	John Brahm	June Haver, Vivian Blaine	Victor Mature, Vera-Ellen
Shocking Miss Pilgrim (T)	Wm. Perlberg	Geo. Seaton	Betty Grable, Dick Haymes	Sara Allgood, C. Aubrey Smith
Cluny Brown	Ernst Lubitsch	Ernst Lubitsch	Chas. Boyer, Jennifer Jones	Anne Revere
Black Beauty	Edw. Alperson	Max Nosseck	Evelyn Ankers, Dick Denning	Mona Freeman
Anna & King of Siam (T)	Louis Lighton	John Cromwell	Dorothy McGuire	
The Dark Corner	Fred Kohlmar	Henry Hathaway	Lucille Ball, Wm. Bendix	Clifton Webb
Somewhere in Night	Andy Lawler	Joe Mankiewicz	John Hodiak, Nancy Guild	Lloyd Nolan
IN PREPARATION				
The Razor's Edge	Darryl F. Zanuck	Geo. Cukor		
Band Wagon (T)	Wm. Perlberg	Greg. Ratoff		Clifton Webb
Claudia & David	Wm. Perlberg	John Stahl	Irene Dunne, Rex Harrison	Linda Darnell, G .Sondergaard

UNIVERSAL PICTURES—Previewed—Ready for Release

Senorita from West	Phil Cahn	Frank Strayer	Allan Jones, B. Granville	Jess Barker, Fuzzy Knight
Crimson Canary	Henry Blankfort	John Hoffman	Noah Beery, Lois Collier	J. Litel, Claudia Drake
Daltons Ride Again	Howard Welsch	Ray Taylor	Alan Curtis, Kent Taylor	M. O'Driscoll, L. Chaney
The Fugitive	Roy W. Neill	Roy W. Neill	B. Rathbone, Nigel Bruce	
House of Dracula	Paul Malvern	Erle Kenton	Lon Chaney, Martha O'Driscoll	John Carradine
BACK LOG IN CUTTING ROOM				
Night in Paradise	Walter Wanger	Arthur Lubin	Merle Oberon, Turhan Bey	G. Sondergaard, Ray Collins
Pillow of Death	Ben Pivar	Wallace Fox	Lon Chaney	J. Edw. Bromberg
Girl on the Spot	Geo. Blake	Bill Beaudine	Jess Barker, Lois Collier	Fuzzy Knight, Geo. Dolenz
Frontier Gal	Fessier-Pagano	Chas. Lamont	Rod Cameron, Y. DeCarlo	Andy Devine, Fuzzy Knight
Scarlet Street	Fritz Lang	Fritz Lang	J. Bennett, Edw. G. Robinson	Dan Duryea
Murder Mansion	Ben Pivar	Jean Yarbrough	K. Taylor, V. Grey	Robt. Lowery, Martin Kosleck
Because of Him	Felix Jackson	Richard Wallace	Deanna Durbin, Chas. Laughton	Franchot Tone, H. Broderick
Terror by Night	Howard Benedict	Roy W. Neill	B. Rathbone, Nigel Bruce	Alan Mowbray
Tangier	Paul Malvern	Geo. Waggner	Maria Montez, Bob Paige	Preston Foster, L. Allbritton
The Brute Man		Jean Yarbrough	Eena Verdugo, Geo. Cleveand	Elana Verdugo
Idea Girl	H. Welsch-Will Cowan	Will Jason	Jess Barker, Julie Bishop	Alan Mowbray
IN PRODUCTION				
Canyon Passage (T)	Walter Wanger	Jacquez Tourneur	B. Donlevy, Dana Andrews	Susan Hayward
Genius in the Family	J. Skirball-B. Manning	Frank Ryan	Myrna Loy, Don Ameche	Dick Gaines, Sarah Padden
On the Carpet	Joe Gershenson	Wm. Seiter	Abbott & Costello	Rondo Hatton
IN PREPARATION				
Noose Hangs High	John Grant		Abbott & Costello	

WARNER BROS.—Previewed—Ready for Release

Too Young to Know	Wm. Jacobs	Fred deCordova	Joan Leslie, Robert Hutton	D. Moran, Rosemary DeCamp
Danger Signal	Wm. Jacobs	Robert Florey	Zach Scott, Faye Emerson	R. DeCamp, Bruce Bennett
San Antonio	R. Buckner	Dave Butler	Errol Flynn, Alexis Smith	V. Francen, Paul Kelly
BACK LOG IN CUTTING ROOM				
The Big Sleep	Howard Hawks	Howard Hawks	Humphrey Bogart, L. Bacall	Martha Vickers, Reg. Toomey
Nobody Lives Forever	R. Buckner	Jean Negulesco	John Garfield, G. Fitzgerald	W. Brennan, Faye Emerson
Of Human Bondage	Henry Blanke	Ed Goulding	P. Henreid, E. Parker	Janis Paige, Patric Knowles
Devotion	R. Buckner	Curtis Bernhardt	P. Henreid, Ida Lupino	O. deHavilland, Gene Lockhart
One More Tomorrow	Ben Glazer	Peter Godfrey	Ann Sheridan, D. Morgan	Alexis Smith, Jack Carson
Cinderella Jones	Alex Gottlieb	Buzz Berkeley	Joan Leslie, Robert Alda	Wm. Prince, E. E. Horton
My Reputation	Henry Blanke	Curtis Bernhardt	B. Stanwyck, Geo. Brent	Eve Arden, L. Watson
Shadow of a Woman	Wm. Jacobs	Joe Santley	Zach Scott, H. Dantine	Andrea King, Wm. Prince
A Stolen Life	Bette Davis	Curtis Bernhardt	Bette Davis, Glen Ford	Dane Clark, W. Brennan
Time, Place & the Gal	Alex Gottlieb	David Butler	Dennis Morgan, Jack Carson	Martha Vickers, Janis Paige
Janie Gets Married	Alex Gottlieb	Vincent Sherman	Joan Leslie, Robt. Hutton	Edw. Arnold, A. Harding, R. Benchley
Two Mrs. Carrolls	Mark Hellinger	Peter Godfrey	B. Stanwyck, H. Bogart	Alexis Smith, Nigel Bruce
Never Say Goodbye	Wm. Jacobs	James Kern	Errol Flynn, Eleanor Parker	Lucile Watson
Night and Day (T)	Arthur Schwartz	Mike Curtiz	Cary Grant, Alexis Smith	Monte Woolley, Jane Wyman
Man I Love	Arnold Albert	R. A. Walsh	Ida Lupino, Robert Alda	Andrea King, Martha Vickers
Her Kind of Man	Alex Gottlieb	Fred deCordova	Zachary Scott	Janis Paige
IN PRODUCTION				
The Verdict	Wm. Jacobs	Don Siegel	S. Greenstreet, Peter Lorre	Geo. Coulouris, Joan Loring
Escape Me Never	Henry Blanke	Peter Godfrey	Errol Flynn, Ida Lupino	Eleanor Parker, Gig Young
Beast With Five Fingers	Wm. Jacobs	Robt. Florey	Robert Alda, Andrea King	Peter Lorre, J. Carroll Naish
IN PREPARATION				
The Silver Lining	Jerry Wald	Irving Rapper	Joan Leslie	Oscar Levant
Humoresque	Jerry Wald	Jean Negulesco	John Garfield	
The Fountainhead	Henry Blanke		B. Stanwyck, H. Bogart	

ADVANCE PRODUCTION CHART

MONOGRAM PICTURES—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Belle of Bowery	Scott Dunlap	Ralpb Murpby	Gail Storm, Phil Regan	Alan Mowbray, Minna Gombel
Allotment Wives	J. Bernard, K. Francis	Wm. Nigh	Kay Francis, Paul Kelly	Otto Kruger
Black Market Babies	Jeff Bernerd	Wm. Beaudine	Ralph Morgan, Kane Richmond	Teala Long
BACK LOG IN CUTTING ROOM				
Main St. Girls	Joe Kaufman	Christy Cabanne	Bob Lowery, Wanda McKay	Eddie Quillan
Swing Parade of '46	Harry Romm	Phil Karlson	Gail Storm, Phil Regan	Connie Boswell
Strange Mr. Gregory	Louis Berkoff	Phil Rosen	Edmund Lowe, Jean Rogers	
Sensation Hunters	Joe Kaufman	Christy Cabanne	Robt. Lowery	Doris Merrick
South of the Rio Grande		Lambert Hillyer	Duncan Renaldo	
Chan in Mexico	Jas. Burkette	Phil Rosen	Sidney Toler	Fortunio Bonanavo
The Face of Marble	Jeff Bernerd	Wm. Beaudine	J. Carradine, Maris Wrixon	Claudia Drake
The Shadow	Joe Kauffman	Phil Rosen	K. Richmond, Barbara Reed	Tom Dugan
High School Kids	Sam Katzman	Art Dreifuss	Jackie Moran, June Preisser	Judy Carke, Abe Lyman
IN PRODUCTION				
Suspense	King Bros.	Frank Tuttle	B. Granville, Belita	Al. Dekker, Barry Sullivan
IN PREPARATION				
Payment Due	King Bros.			

PARAMOUNT PICTURES—Previewed—Ready for Release

Aldrich's Code of Honor	Walter MacEwen	Hugh Bennett	J. Lydon, Chas. Smith	John Litel
Lost Week-end	Chas. Brackett	Billy Wilder	Ray Milland, Jane Wyman	Phil Terry, H. DeSylva
The Stork Club	B. G. DeSylva	Hal Walker	Betty Hutton, Andy Russell	B. Fitzgerald, R. Benchley
Kitty	Karl Tunberg	Mitchell Leisen	P. Goddard, R. Milland	C. Kellaway, Pat Knowles
People Are Funny	Pine-Thomas-White	Frank McDonald	Jack Haley, Helen Walker	Rudy Vallee, F. Langford
Road to Utopia	Paul Jones	Hal Walker	Hope, Crosby, Lamour	
Masquerade in Mexico	Karl Tunberg	Mitchell Leisen	D. Lamour, Art. deCordova	Ann Dvorak, Pat Knowles
Tokyo Rose	Pine Thomas	Lew Landers	Osa Massen, Keye Luke	Lotus Long, Don Douglas
Miss Susie Slagle's	J. Houseman	John Berry	Sonny Tufts, V. Lake	Joan Caulfield, B. deWolf
BACK LOG IN CUTTING ROOM				
Hearts Were Growing Up	Danny Dare	Wm. Russell	B. Donlevy, Diana Lynn	Wm. Demarest, Gail Russell
The Blue Dahlia	John Houseman	Geo. Marshall	Alan Ladd, Veronica Lake	Wm. Bendix, H. DeSylva
2 Years Before Mast	Seton I. Miller	John Farrow	B. Donlevy, Alan Ladd	B. Fitzgerald, Wm. Bendix
Cross My Heart	Harry Tugend	John Berry	B. Hutton, Sonny Tufts	Michael Chekhov
The Virginian (T)	Paul Jones	Stuart Gilmore	Joel McCrea, Brian Donlevy	Sonny Tufts, B. Britton
Trouble With Women	Harry Tugend	Sid. Lanfield	R. Milland, B. Donlevy	Teresa Wright
Calcutta	Seton I. Miller	John Farrow	Alan Ladd, Wm. Bendix	Gail Russell
Hot Cargo	Pine-Thomas	Lew Landers	Wm. Gargan, Jean Rogers	Phillip Reed
Bride Wore Boots	Seton I. Miller	Irving Picbel	B. Stanwyck, R. Cummings	Diana Lynn, Pat Knowles
Blue Skies (T)	Sol Siegel	Stuart Heisler	Bing Crosby, Fred Astaire	Joan Caulfield, B. deWolf
To Each His Own	Chas. Brackett	Mitchell Leisen	O. deHavilland, John Lund	Mary Anderson, Phil Terry
Ladies' Man	Danny Dare	Wm. Russell	Eddie Bracken, V. Welles	Cass Daley, Virginia Field
The Imperfect Lady	Karl Tunberg	Lewis Allen	Ray Milland, Teresa Wright	C. Hardwicke, Reg Owen, B. Fitzgerald
Swamp Fire	Pine-Thomas	Wm. Pine	J. Weissmuller, B. Crabbe	Virginia Grey, Ed Maxwell
Easy Come, Easy Go	Ken Macgowan	John Farrow	Sonny Tufts, Diana Lynn	B. Fitzgerald, Dick Foran
IN PRODUCTION				
Love Lies Bleeding	Hal Wallis	Lewis Milestone	Lizabeth Scott, B. Stanwyck	Van Heflin
Monsieur Beaucaire	Paul Jones	Geo. Marshall	Bob Hope, Joan Caulfield	C. Kellaway, P. Knowles, R. Owen
California (T)	Seton I. Miller	John Farrow	Ray Milland, B. Stanwyck	Barry Fitzgerald, Albert Dekker
Big Town	Pine-Thomas	Bill Thomas	Phil Reed, Hillary Brooke	Bob Lowery, Veda Ann Borg
IN PREPARATION				
Searching Wind	Hal Wallis	Wm. Dieterle	Robt. Young, Sylvia Sidney	Ann Richards
The Perfect Marriage	Hal Wallis	Lewis Allen	David Niven, Loretta Young	

RKO-RADIO PICTURES—Previewed—Ready for Release

Sing Your Way Home	S. Rogell-B. Granet	Anthony Mann	Jack Haley, Anne Jeffreys	Mary McGuire
Bells of St. Marys	Leo McCarey	Leo McCarey	Bing Crosby, Ingrid Bergman	H. Travers, Joan Carroll
Cornered	Adrian Scott	Edw. Dmytryk	Dick Powell, Walter Slezak	M. Cheirel, Jack LaRue
BACK LOG IN CUTTING ROOM				
Dick Tracy	Herman Schlom	Wm. Berke	Anne Jeffreys, Morgan Conway	Mike Mazurki
Deadline at Dawn	Adrian Scott	H. Clurman	S. Hayward, Paul Lukas	Bill Williams
Game of Death	S. Rogell-H. Schlom	Robt. Wise	John Loder, Audrey Long	Edgar Barrier
Ding, Dong William	S. Rogell-H. Schlom	Wm. Berke	Anne Jeffreys, Glenn Vernon	M. McGuire, F. Bressart
River Boat Rhytbm	J. Gross, N. Holt	Les Goodwins	Leon Errol, Joan Newton	Glenn Vernon
Tomorrow is Forever	W. Goetz-D. Lewis	Irving Picbel	C. Colbert, Geo. Brent	Orson Welles, L. Watson
Men Are Such Liars	Herman Schlom	Lew Landers	Bonita Granville	Morgan Conway
A Tale of Bedlam	J. Gross-Val Lewton	Mark Robson	Boris Karloff, Anna Lee	R. Frazier, Billy House
The Falcon's Alibi	William Berke	Ray McCarey	Tom Conway, Rita Corday	Jane Greer
Master Minds	Herman Schlom	Les Goodwins	Wally Brown, Alan Carney	Anne Jeffreys, Bela Lugosi
Kid from Brooklyn	Samuel Goldwyn	Norman McLeod	Danny Kaye, Eve Arden	V. Mayo-Vera-Ellen
Heartbeat	Robt. & Ray Hakim	Sam Wood	Ginger Rogers, J. P. Aumont	A. Menjou, B. Rathbone
Tarzan & Leopard Men	S. Lesser-B. Briskin	Kurt Neumann	J. Weissmuller, J. Sheffield	Acquanetta, Brenda Joyce
Bamboo Blonde	S. Rogell, H. Schlom	Anthony Mann	F. Langford, R. Wade	
Silence of Hele McCord	Dore Schary	Robert Siodmak	George Brent, Dorothy McGuire	E. Barrymore, Elsa Lanchester
This Day Forward	Wm. Pereira	John Berry	Joan Fontaine, Wally Ford	M. Stevens, A. Judge
The Stranger	W. Goetz-Spiegel	Orson Welles	L. Young, Edw. Robinson, O. Welles	Billy House
Bad Man's Territory	J. Gross, Nat Holt	Tim Whelan	Randolph Scott, Ann Richards	Gabby Hayes, Lawrence Tierney
IN PRODUCTION				
Till The End of Time	Dore Schary	Edw. Dmytryk	Dorothy McGuire, Guy Madison	
Lady Luck	R. Fellows, W. Duff	Ed Marin	Robert Young	Barbara Hale, F. Morgan
Without Reservations	Jesse Lasky	Mervyn LeRoy	C. Colbert, J. Wayne	Ann Richards
Notorious	Alf. Hitchcock	Alf. Hitchcock	Ingrid Bergman, Cary Grant	
Sister Kenny	Dudley Nichols	Dudley Nichols	Ros. Russell, Alex Knox	Dean Jagger
IN PREPARATION				
Desirable Woman	Val Lewton		Joan Bennett, Chas. Bickford	
Show Business Out West	Eddie Cantor		Eddie Cantor, Joan Davis	
Galveston	J. Gross, J. R. Bren	Irving Reis	Pat O'Brien	

ADVANCE PRODUCTION CHART

PRC—Previewed—Ready for Release

TITLE	PRODUCER	DIRECTOR	STARS	FEATURED
Shadow of Terror	Jack Grant	Lew Landers	R. Frazer, Grace Gillern	Cy Kendall
Danny Boy	Martin Mooney	Terry Morris	Buzz Henry, Ralph Lewis	
How Do You Do	Harry Sauber	Ralph Murphy	Claire Windsor, F. Albertson	Cheryl Walker, Key Luke

BACK LOG IN CUTTING ROOM

Wife of Monte Cristo	Leon Fromkess	Edgar Ulmer	John Loder, Lenore Albert	Martin Kosleck
The Flying Serpent	Sig Neufeld	Leon Fromkess	Geo. Zucco, Ralph Lewis	Eddie Acoff
Strangler of the Swamp	Sam Newfield	Frank Wisbar	A. LaPlanche, R. Barratt	Chas. Middleton
I Ring Doorbells	Martin Mooney	Frank Strayer	Ann Gwynne, Bob Shayne	Ernest Truex, Roscoe Karns
Once and For All	Harry Brash	Edger Ulmer	Nancy Coleman, Phil Reed	M. Lindsay, Reg. Toomey
Mask of Dijon	Alex Stern	Lew Landers	Eric Von Stroheim	

IN PREPARATION

Grand Central	C. Green-R. Rouse			
Queen of Burlesque	Alex Stern			

UNITED ARTISTS—Previewed—Ready for Release

The Outlaw	Howard Hughes	Howard Hughes	Jane Russell, Jack Beutell	
Getting Gertie's Garter	Edward Small	Allan Dwan	Dennis O'Keefe, M. McDonald	J. Carrol Naish, Binnie Barnes

BACK LOG IN CUTTING ROOM

Caesar & Cleopatra (T)	Gabriel Pascall		Vivian Leigh, Claude Rains	
Young Widow	Hunt Stromberg	Ed Marin	Jane Russell, L. Hayward	Faith Dorn, P. Singleton
Diary of Chambermaid	B. Bogeaus-B. Meredith	Jean Renoir	P. Goddard, Hurd Hatfield	Reg. Owen, Buzz Meredith
Whistle Stop	S. Nebenzal	Leonide Moguy	Geo. Raft, Vic McLaglen	Ava Gardner, Tom Conway
Abilene	J. Levey-H. Biberman	Ed Marin	Randolph Scott, Ann Dvorak	Ed Buchanan, R. Flemming
Duel in the Sun (T)	David Selznick	King Vidor	G. Peck, J. Jones, Joe Cotten	L. Barrymore, W. Huston
Breakfast in Hollywood	Robt. Golden	Harold Schuster	Tom Brenneman, B. Granville	Billie Burke, Zasu Pitts

IN PRODUCTION

Sin of H. Diddlebock	Preston Sturges	Preston Sturges	Harold Lloyd, Rudy Vallee	Ray Walburn, Ed Kennedy
Night in Casablanca	David Loew	Archie Mayo	Marx Bros.	Lois Collier, Chas. Drake
Scandal in Paris	Arnold Pressburger	Douglas Sirk	Geo. Sanders, Signe Hasso	Akim Tamiroff, Carole Landis

IN PREPARATION

Strange Woman	H. Stromberg-J. Chertok		Hedy Lamarr	
A Lion in Streets	Wm. Cagney		James Cagney	
Bell Ami	David Loew	Albert Lewin		
Suddenly It's Spring	David Selznick		Joe Cotten, Shirley Temple	
Angel on My Shoulder	Chas. Rogers	Archie Mayo	Paul Muni, Claude Rains	
Petticoat Lane	Andrew Stone	Andrew Stone		
Bluebeard	Chas. Chaplin	Chas. Chaplin		
Paris Canteen	Sol Lesser		M. Dietrich, M. Chevalier	

EDITOR'S NOTE: In answer to many requests, both from exhibitors and our Hollywood subscribers, we are again printing an ADVANCE PRODUCTION CHART. By glancing over this chart, one can determine in a moment's notice how many pictures each studio has in the cutting room, in production, in preparation, etc. Furthermore, the producer, director and cast are given on each individual picture. The following tabulation, as of today, is as follows:

Previewed—Ready for Release	33
Back Log in Cutting Room	112
In Production	45
TOTAL	190

Thus we note there are 190 feature films (not including Westerns) that are either available for exhibitors now, or within the next month or so, when the current pictures now shooting are "in the can." Accordingly, if the present studio strike became serious, there is a large enough back log of pictures to keep the theaters running for over a year, particularly considering the fact that many of the big, super-attractions are being held for three and four weeks in many first run situations.

For example, Warner Bros.-First National, who used to release sixty pictures a year, released only seventeen features in the calendar year of 1944. At present there are over 100 pictures in preparation, the majority of which will go into production, in the next two or three months, PROVIDING the strike doesn't hold up set construction. The current back log of pictures, now ready for release, are valued in excess of $75,000,000, the greatest the industry has ever known.

There are several pictures classified as PREVIEWED—READY FOR RELEASE, that by the time this chart reaches our readers, will have been released, and as soon as we receive the figures on these pictures they will be removed from the production chart and placed on the page marked ALL FEATURES RELEASED IN 1945.

(T) denotes a Technicolor production.

The War is Now Over --- But Uncle Sam Still Has Many War-Time Obligations to Meet. Back Him!

Buy More Bonds

Box Office Digest's Production Chart Is Exclusive

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Columbia Launches Big Technicolor Special

NEWS FROM STAGE 7

COLUMBIA PICTURES HOLLYWOOD, CALIF.

VOL. I NOVEMBER 29, 1945 NO. 1

SHOOTING ON JOLSON STORY IS UNDER WAY

ON THE SET *with* SIDNEY SKOLSKY

THEY ARE making screen history over on Columbia's Stage Seven where Director Al Green is shooting the life story of Al Jolson, for there is Jolson himself watching Larry Parks play him. This is the first time in the history of motion pictures that a man is present to watch an actor portray him. Parks is good, too, for Jolson nods his approval of how Parks just finished doing a typical Jolson bit.

When I talked to Jolson I learned that Larry Parks was the first actor tested for the part. That also is one for the Hollywood history book. Then I noticed a short, dark fellow standing in a corner of the set. "Who's that?" I asked Jolson. "Oh, that," replied Joley, "that's Sidney Skolsky, the producer of the picture." I had a few things to ask him, so I walked toward the dark spot on the stage.

"Tell me," I asked Skolsky, the producer, "why have you got Larry Parks playing Al Jolson when Al Jolson is around?" It's something I wanted to know. I believe you do also.

"That's easy to explain," said Skolsky, the producer, fumbling. "You see, this is a biography, and it's a tribute to Al Jolson and it might not be nice if Al Jolson was on the screen sort of taking bows for himself."

"Go on," I said. I knew I had Skolsky on a spot.

"Furthermore," continued Skolsky, "in this picture we are giving a character conception of Al Jolson and for what we are trying to convey, Larry Parks is perfect casting. Jolson agrees with this. In fact he helped pick Parks to play him. And if Al Jolson can look at him, coach him and say he is Al Jolson, who should know better than Al Jolson!"

"No one," I replied. "But don't get you wrong, Skolsky, you love Hollywood."

This is also the first time that a Hollywood columnist is producing a picture. I told you they're making movie history in more ways than one over on Columbia's Stage Seven, and I'm going to keep tabs on it for you. It's about time that someone did a column about a columnist. You'll be hearing from me again.



LARRY PARKS PORTRAYS AM ERICA'S GREAT ENTERTAINER. The exacting task of portraying Al Jolson in Columbia's Technicolor music drama has been given to Larry Parks. He is shown here on his first day on the set for the scenes in which the young Jolson appeared on stage for the first time in traditional Jolson blac'face.